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ESTELLE DENISE MARIE DANSEREAU

Date of Birth — Date de naissance

Country of Birth — Lieu de naissance
CANADA

Permanent Address — Résidence fixe
821 4 AVE N.W.
CALGARY

Title of Thesis — Titre de la thèse
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Name of Supervisor — Nom du directeur de thèse
JUAN FERRATÉ

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# PATTERNING AND SIGNIFICANCE IN OCTAVIO PAZ'S *LA CENTENA* AND FERNAND OUELLETTE'S *POÉSIE*

by

Ⓒ Estelle Denise Marie Dansereau

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Juan Ferraté
Supervisor

D. Musacchio

E. D. Blodgett

External Examiner

Date 28 March 1983

# ABSTRACT

New World literatures should be examined with the same stringent criteria that are usually applied to European literatures. Two contemporary poets, Octavio Paz from Mexico and Fernand Ouellette from Québec, were selected for this analysis on the basis of the philosophical, aesthetic and thematic similarities in their works. The poems of Octavio Paz, whose reputation, not only in his own country but throughout the Americas and Europe, is firmly established, are presented as the model against which the work of an emerging poet, Fernand Ouellette, is measured. A formal analysis of their style, based on a theory of patterning and significance, serves to identify the expressive features in the poems of La centena by Paz and of Poésie by Ouellette.

The actual analysis reveals that the thematic similarities which were identified as invariants are shown to be much more complex and varied than was previously evident. The recurrent grammatical structures and preferred syntactic patterns indicate that the poems of Octavio Paz and of Fernand Ouellette manifest an evolution in the system of expression which is also embodied in the poetic significance. Those stylistic features which are heightened alter the reader's perception of the world view expressed by each poet.

In addition, the comparative analysis serves to show that, although Ouellette has not attained the degree of integration between form and content that Paz has achieved, the younger poet's style is still very much in transition. It also announces a poetry demonstrating a more intricate manipulation of syntax and a greater awareness of the iconic quality of words.

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# CHAPTER I

## INTRODUCTION: LANGUAGE IN MOVEMENT

The literatures of Québec and Mexico often suffer from historically dependent judgements which tend to distort or ignore the merit of individual achievements. There has been a tendency on the part of critics in general to relegate to positions of secondary importance such literatures insofar as they both belong to a larger linguistic group and, as an outgrowth of and in reaction to this, for critics working from within, to exaggerate the artistic value and originality of these literatures. Therefore, it is all the more essential that critics approach the literary works produced in either of these cultural areas with the same aesthetic criteria that they would use when dealing with authors such as Charles Baudelaire or Antonio Machado. Only then will the literary merit of those works become fully evident within an international literary context. The societies of both Québec and Mexico have developed historically as colonies of a European empire and both have been perceived in the first place as producers of "New World" literatures.[1] It is on the basis of this common circumstance that they have been selected in this study as representative literatures from each of which an outstanding writer would be chosen and whose works would then be analyzed, applying to them with the same rigour a critical method based on contemporary linguistics.

The authors chosen, Octavio Paz (b. 1914), of Mexico, and Fernand Ouellette (b. 1930), of Québec, are both contemporary poets who belong to the same spiritual and aesthetic tradition derived mainly from French Symbolism. Both poets believe that poetry concentrates on the intimate emotional and aesthetic experiences of the individual which are in turn communicated by the suggestive power of words. They do not share, however, the same stature in the literary world. The reputation of Octavio Paz, internationally recognized as an outstanding critic and as a creative artist of exceptional quality,[2] is firmly established, whereas the reputation of Fernand Ouellette, relatively unknown outside his native Québec,[3] remains to be confirmed. The selection of these two particular poets may appear, initially, to be arbitrary, but a reader who is familiar with the work of both writers will be impressed by the similarities in themes and aesthetic preoccupations. A general survey of critical comments on the poetry of Ouellette and Paz will show the extent of their aesthetic and ideological affinities, and will thus confirm the starting point for this comparative analysis. It is the hypothesis of this dissertation that these similarities are expressed through a deliberately selected and structured use of language which distinguishes each poet's style and which underlines essential differences in their world view. Therefore, the ways in which each poet uses language will be investigated in order to determine the traits that define the literariness of their respective work and, as a result of this, to formulate some principles of literary investigation which may, in a comparative context, bring out the distinctive system of expression of each poet.

Even a limited knowledge of each poet's poems and essays reveals common concerns: a perception of the dualistic nature of the universe, of woman as saviour, of poetry as the complement of silence; a conscious acceptance of their respective double cultural tradition; a broad knowledge of other cultural traditions and other literatures; deep respect and admiration for French Symbolist poets; and a very similar lexical base. It is primarily their attitude toward the aesthetic phenomenon, their faith in language, which prompted this analysis and subsequent comparison. This faith in language has often been commented upon by critics. Of Paz, Ruth Needleman writes: "As a poet Octavio Paz has always maintained a belief in the power of words to reveal in one form or another the path that would lead to our liberation. Faith in language, poetic language, lies at the base of his whole life's work".[4] One of Québec's most respected literary critics, Gilles Marcotte, says that "Fernand Ouellette est de ceux, parmi les poètes du Québec, qui ont avec leurs mots les rapports les plus passionnés et les plus exigeants".[5] This opinion is shared by André Belleau who asserts: "Chez Ouellette, la passion du langage atteint une sorte de sommet: les mots ont un poids d'existence tel que le poème vaut presque comme un objet autonome".[6]

These concerns reveal clear links with the Romantic and Symbolist traditions of pure poetry whereby the poet strives to arouse the response of the reader by means of a suggestive indefiniteness achieved through a conscious and intricate linguistic craftmanship. This process is implicit in Paul Valéry's well-known distinction between poetry and prose which affirms that in poetry "c'est . . . la forme unique qui ordonne et survit. C'est le son, c'est le rythme, ce sont les rapprochements physiques des mots, leurs effets d'induction ou leurs influences mutuelles qui dominent, aux dépens de leur propriété de se consommer en un sens défini et certain".[7] He insists on the primacy of formal characteristics in poetry and on a system of expression which is relational and fluid rather than referential and fixed. The ordinary denotative verbal limits are transcended when the poet is aware of the potential power of words, as was Charles Baudelaire, who wrote: "Il y a dans le mot, dans le _verbe_, quelque chose de _sacré_ qui nous défend d'en faire un jeu de hasard. Manier savamment une langue, c'est pratiquer une espèce de sorcellerie évocatoire".[8] He places the emphasis on the deliberate nature of the creative act by which the poet transforms ordinary language into a suggestive and complex system of expression. It was, however, Stéphane Mallarmé who, by his poetics and his poetry, influenced in important ways the concept of poetry shared by Paz and Ouellette. The modern poem is now universally thought of as a closed and independent unit which possesses its own system of expression related to but not dependent on denotative meanings. Mallarmé's illustration of the intricate workings of a poem was to anticipate modern semiotics:

> Le vers qui de plusieurs vocables refait un mot total, neuf, étranger à la langue et comme incantatoire, achève cet isolement de la parole: niant d'un trait souverain, le hasard demeuré aux termes malgré l'artifice de leur retrempe alternée en le sens et la sonorité, et vous cause cette surprise de n'avoir ouï jamais tel fragment ordinaire d'élocution, en même temps que la réminiscence de l'objet nommé baigne dans une neuve atmosphère.[9]

Words, then, acquire multiple possibilities of meaning due to new and strange combinations. Within this tradition, poetic discourse is dependent on linguistic structures by which a denotative language is transformed into a poet's own private language.

As is evident in their own essays and in statements by critics, Paz and Ouellette belong to a long tradition of intellectual and critical poetry established by Baudelaire and Mallarmé, and represented by such poets as Valéry, Machado, and T.S. Eliot among many others, a universal tradition more readily accepted in Latin America than in Québec.[10] While it is recognized that Paz is one of the most cosmopolitan cultural analysts, his _mexicanidad_ and his universalism are equally valued. This example of eloquent praise by Saúl Yurkievich underlines the broad spectrum of influences which contribute to Paz's constant reevaluation of his world view:

> Paz, esponja ávida, tiene su receptividad bien abierta a todos los estímulos de la época. Es un resonador de la actualidad artística e intelectual, cuya huella se detecta doblemente en poemas y ensayos. Vertebrado inicialmente por la estética romántica, ésta permanecerá como convicción, creencia o nostalgia a lo largo de su obra; será reforzada por el surrealismo, relativizada por el existencialismo, complementada por la antropología y la lingüística, sometida al embate de sucesivas oleadas científicas y filosóficas que condicionarán no sólo la visión sino también la compaginación de sus poemas.[11]

In his quest to express the complexity and multiplicity of our modern age, Paz delved into the works of writers who had attempted to resolve a spiritual crisis caused by the insurgence of reason and progress which threatened the power of language. His repeated attempts, throughout his literary career, to capture the essence of cyclical time by rejecting linear progression, provides us with but one example of his dedicated search to capture in verse the plurivalence of existence and of the universe. An examination of his poems written over several decades will reveal further the multiple influences which contributed to his literary evolution.

On the other hand, certain critics in Québec have proposed that Ouellette's lack of impact in his country is due to the fact that he is seen as "un poète trop intellectuel, trop volontaire, trop cultivé".[12] When compared to the works of his contemporaries in Québec, his own work appears much more cosmopolitan and clearly belongs to the literary tradition of Baudelaire and Mallarmé. It is in this context that Pierre Nepveu can maintain that Ouellette's work "s'insère dans la tradition d'une poésie plus spirituelle, axée sur la tension intérieure, . . . extrême concentration, économie de moyens, érotisme, angoisse".[13] His spiritual and aesthetic quest led him to discover the work of Pierre Jean Jouve, the German Romantics and, more recently, the trouvères. In his philosophical and aesthetic quest, Ouellette has not only travelled to Europe and Israel in search of literary friendships and greater contact with various cultures and philosophies which nourish his poetry, but he travels, like most writers, through his readings across cultures and literary periods.

Beyond these similar preoccupations lies a much more unequivocal reason for comparing the works of Paz and Ouellette. As many critics have observed, both poets seem to regard with great respect the suggestive power of language and the intricacies of expressivity. A more detailed look at this aspect of their stated or implied poetics is necessary at this point to demonstrate the viability and fruitfulness of the analysis proposed.

Octavio Paz's knowledge and understanding of current developments in criticism is evident throughout his essays,[14] those in which he lucidly explains his own poetics as well as those in which he analyzes the works of other poets. Throughout these essays, it is evident that he perceives language as the object of poetic activity whereby the verbal experience, not the meaning, becomes the focal point. Paz extolls the autonomy of words and their creative power so that, by virtue of their arrangements, the interaction which results yields inseparable, distinctive and rich units of meaning. In El arco y la lira, he describes the process:

> La creación poética se inicia como violencia sobre el lenguaje. El primer acto de esta operación consiste en el desarraigo de las palabras. El poeta las arranca de sus conexiones y menesteres habituales: separados del mundo informe del habla, los vocablos se vuelven únicos, como si acabasen de nacer. El segundo acto es

> el regreso de la palabra: el poema se convierte en objeto de participación.[15]

Poetic activity then, according to Paz, is one in which language is purified and regains its original nature: words, totally devoid of practical, ordinary meaning, are ready to be infused, at the poet's hand, with new significance. It is clear from this statement that Paz perceives as totally distinct referential meaning and aesthetic meaning. As Paz states, disconnected words do not, in themselves, constitute expression, but it is the ordering and combination of words which results in communication. In El signo y el garabato, Paz captures the fixity and fluidity of poetic expression: "Los sentidos del poema son múltiples y cambiantes; las palabras del mismo poema son únicas e insustituibles. Cambiarlas sería destruir al poema".[16] Paradoxically, the choice and arrangement of the words which express the universe contained within the poem are fixed in the sense that they are unique, impossible to duplicate. And yet, significance is not fixed; it varies with each reader and each reading.

To perceive the poem as an autonomous and organic whole implies a certain attitude towards poetic creation. Especially, but not exclusively, in the essays of El arco y la lira, Paz emphasizes the system of interdependence between the selection and combination of words and the meaning produced:

> Cada palabra del poema es única. No hay sinónimos. Única e inamovible: imposible herir un vocablo sin herir todo el poema; imposible cambiar una coma sin trastornar todo el edificio. El poema es una totalidad viviente, hecha de elementos irreemplazables.[17]

Because every poem is a self-contained, indivisible entity, not only are the selected words unchangeable, but so are the constructed phrases and the ordered sequences. Within this closed, autonomous universe, an infinite and circular interaction of signs "se repite y se recrea. Y esta constante repetición no es sino ritmo".[18] Paz eloquently captures, in El mono gramático, his conception of the autonomous, ever-changing construct which is the poem:

> Concibe al texto como una serie de estratos traslúcidos en cuyo exterior las distintas partes -- las distintas corrientes verbales y semánticas --, al entrelazarse o desenlazarse, reflejarse o anularse, producen momentáneas configuraciones. La poesía busca, se contempla, se funde y se anula en las cristalizaciones del lenguaje.[19]

It is clear from this statement that, because signs depend on each other to produce meaning and not on anything outside the poem, the creative and poetic elements depend totally on the use the poet makes of language. This conception of a poem as a circle coincides with Paz's conception of time; it is man's only defense against rectilinear time and progress.[20] Poetry, according to Paz, is the destruction and the construction of language, the cyclical movement in constant search for expression, "poesía en movimiento".

In a manner similar to that of mystical poets, Paz struggles, within his poems, with the difficulty of expressing the intense experience. But the message contained within this expression is not a product of overt meaning: "La moral del escritor no está en sus temas ni en sus propósitos sino en su conducta frente al lenguaje".[21] From this statement, it can be confirmed that Paz believes that a poet's poetic universe is communicated by means of the form of the poem: "Forma y substancia son lo mismo".[22] If, as in poems such as Piedra de sol, language is a predominant theme, it is even more so its own actualization. Not only does poetry transform the world and ordinary language, it permits the poet to aspire to otherness,[23] man's paradoxical condition and essential nature. Poetry becomes a medium by which man may recover his true nature: "La poesía nos abre la posibilidad de ser que entraña todo nacer; recrea al hombre y lo hace asumir su condición verdadera, que no es la disyuntiva: vida o muerte, sino una totalidad: vida y muerte en un solo instante de incandescencia".[24] This attitude is an integral part of Paz's later poetry in which he declared: "El arte aspira a la transparencia".[25]

The reading process, according to Paz, constitutes an integral aspect of the poem and, in fact, the re-creation which occurs during the reading, in part, creates the poem, a process which emphasizes the circularity in Paz's conception of poetry. In _El arco y la lira_, he asserts:

> El poema es creación original y única, pero también es lectura y recitación: participación. El poeta lo crea; el pueblo, al recitarlo, lo recrea. Poeta y lector son dos momentos de una misma realidad. Alternándose de una manera que no es inexacto llamar cíclica, su rotación engendra la chispa: la poesía.[26]

The poem, then, offers multiple possibilities, inherent through the orchestration of language, which become actualized only when the poem comes into contact with a reader.

Paz does not reject the historical context of a writer's work but, although he recognizes that the poet uses and adapts the style of his time, he believes that the poet transcends it by converting his material into a unique work. Therefore, while a poem may have a historical dimension, as does a reading, Paz argues that it is "una virtualidad transhistórica que se actualiza en la historia, en la lectura".[27] For him, criticism should establish a perspective and an order to the totality of literary expression, using as criteria the ability to transcend historically determined tradition and style. It is in this context that he writes in Poesía en movimiento: "A medida que la obra es más perfecta son menos visibles la tradición y el estilo. El arte aspira a la transparencia".[28]

Fernand Ouellette, the other poet being studied, reads and admires certain writers for their philosophical concepts and their world view more than for their individualized style. In Les Actes retrouvés, he names as spiritual brothers Charles d'Orléans, Charles Baudelaire, the German Romantics, especially Novalis, and Pierre Jean Jouve. His interest in them stems primarily from the fact that they are poets who are concerned with finding "une expression de l'intériorité, de la conscience malheureuse, de la dimension tragique".[29] He suggests rather than defines his conception of poetry in several essays.[30] Always reluctant to explain his poetics, Ouellette intimates in various metaphorical and vague observations that for him a poem is an autonomous creation with its own system of expression. He continues to insist on the dissociation of political commitment and art. In a passage reminiscent of Mallarmé, he asserts:

> Or, la poésie ne peut se soumettre à aucune cause, ne peut rien servir. Elle n'a pas de finalité hors d'elle-même. Elle témoigne d'une insatisfaction irréductible, d'une tragédie de l'homme antérieure à toute idéologie, liée à l'essence même de la condition humaine. La poésie est essentiellement un langage du désir, de l'inexprimable, un langage des multiples réseaux de relations entre tous les êtres des mondes divers. L'attaque, la destruction impliquent une connaissance des faits, de la mécanique des événements, incompatible avec la nature même du poème. La poésie est un acte qui permet une certaine connaissance, mais elle n'est pas plus la connaissance qu'elle n'est l'action.[31]

Poetry, for Ouellette, is essentially the search for an expression which will lead him to a knowledge of man and of the universe. As exemplified by his interest in and his reflections on the words of Novalis, poetry is primarily "des mouvements du fond de l'âme", which are realized only through "l'errance même de la parole. . . . C'est une errance créatrice de rassemblement. Elle va dans la nuit, dépistant les éléments dispersés, appuyant l'âme dans son effort d'unification".[32] His poems are constructed according to a dialectical vision from which the movement and tension of his poems emanate. His perception of the tragic and its two poles lies at the source of his poetics and is the origin of the tension essential to him in a poem.

Despite the preponderance of phenomenological and dialectical preoccupations in his essays, Ouellette attributes to poetic language, conceived as fluid and pluridimensional, a place of primordial importance:

> Mais encore faut-il que son écriture ne dévie pas vers la rhétorique, que son sujet soit bien assimilé par une démarche qui n'a pas de finalité à l'extérieur de son propre mouvement vers une matière/forme. Bref, cela veut dire que naturellement la poésie ne peut cerner un objet spécifique. La poésie se dévoile en dévoilant une absence d'objet spécifique.[33]

This statement, clearly in the spirit of modern poetics, indicates that Ouellette views the poem as totally a product of the poet's imagination and as a complex construct of meanings and relationships determined entirely by the organization of words and sequences. Within the poem, words act on each other to create a system of expression which does not exist outside it:

> On peut dire que la poésie inaugure en recréant une prédication qui n'a de sens que dans l'espace de l'antélogique, là où l'imagination est souveraine. En brisant la continuité logique, le poète fait éclater la dimension sémantique qui y est reliée. Non que la poésie n'ait pas de "sens", mais bien qu'elle introduit un sens en relation non plus avec le monde connu mais avec un monde ouvert.[34]

In this statement, Ouellette alludes to the affective way in which words in a poem produce meaning. The poet emerges as a true creator whose medium is language but who, by his manipulation of it, produces "une texture imprévisible de mots. Le sens du poème est de renouveler la matière textuelle, comme si le langage jaillissait lumineux et vierge de la source primordiale".[35] This elusive texture of a work, an idea which was also expressed by Paz, links Ouellette with the Symbolists and, as is true for them, implies that a study of the style of his poetry must be attentive to the intricate and subtle associations within the text.

As for the role of the critic, Ouellette rejects structuralist and linguistic criticism because he objects to their mechanical and dehumanizing aspects. However, he extolls the merits of "la lecture qui se métamorphose dans son mouvement",[36] one in which the significance, elusive and ever-changing, is determined by the effects produced by the interaction between the various levels of the poem. Although Ouellette seldom expresses a poetics based on more formal criteria, underlying his phenomenological preoccupations is a now classical conception of the poem as an autonomous entity.

Fundamentally, both Octavio Paz and Fernand Ouellette believe that language constitutes the very essence of a poem and that expression is a result of carefully orchestrated relationships. However, where Ouellette's comments focus on the end result of poetic activity, the poetic experience, Paz carefully examines the creative process which for him is circular and includes the experience of the reader. Paz, who recognizes the advantages of linguistics in showing how a poem is made and how it functions,[37] emphasizes the fixity of signs and the flux and movement between them. As for the reader, both Paz and Ouellette attribute to the act of reading the central creative impetus, but Paz accentuates the metamorphosis inherent in the reading process. In addition, Paz is more conscious of the historical and philosophical influences on modern poetry and, consequently, on his own work. He perceives modern poetry as a body of work to which all national literatures contribute.

It would seem, then, that Paz and Ouellette have confirmed, in their poetics, the premiss that an analysis based on the study of poetic language would be in harmony with their own conception of poetry and would explore an aspect of their work to which they give great importance. But, with the bold and rapid advances being made in present day criticism, this proposal remains too general, for language is the basis not only of linguistic criticism but also of stylistics and poetics.[38] What kind of analysis would illustrate most effectively the system of expression of an author's work and be sufficiently universal to permit a comparison between authors belonging to different literary traditions? The solution adopted for this dissertation is to undertake a stylistic analysis which uses linguistic concepts as descriptive tools. Since stylistics has not developed as a science as extensively as linguistic criticism and semiotics, its methods of inquiry are not as rigid and, hence, are suitable for this essentially comparative analysis.

The study of an author's style focuses on the choices made by him in the realization of a work. These choices may be made at all levels: phonology, lexis and grammar; they may include rhythm, repetition, imagery, sentence structure, coherence, emphasis, the arrangement of ideas. Poetry has always been recognized as the most organized and patterned form of discourse; this suggests that it would lend itself more readily to stylistic description in linguistic terms. This method has the advantage of exploring the formal characteristics of a given author's work which are not imposed externally but are a question of selection, and of describing these characteristics using standard terminology and concepts common to linguistic description. Therefore, the inquiry should focus on the ways in which a writer uses language, on the kinds of syntactic and lexical choices he makes; then, an analysis of the consequences and effectiveness of these choices in the creation of poetic meaning may be undertaken. This analysis will be based on certain beliefs about language which form the basis of most formalist methods of literary inquiry.[39]

Prior to the development of modern linguistics in this century, stylistics, which derived from grammar and rhetoric, was based mainly on norms and conventions. Today, stylistics encompasses the study of all the expressive aspects of language from the smallest units of meaning to the entire text. Four European philologists were particularly influential in developing stylistics into a modern analytical approach for the study of literary works: Karl Vossler (1872-1949), Leo Spitzer (1887-1960), Dámaso Alonso, and Amado Alonso. Vossler, who believed that the study of a people's or a period's language would reveal a common spirit,[40] places stylistics within the history of literature and of culture. Both Vossler and the early Spitzer studied linguistic expression -- words in context, sequences and structure -- to capture the essence of the psychological attitude of an author, of an epoch or of a people, and to identify the unifying principle or the central motive of a work. For them, the starting point was always the text. Although Spitzer's goal in stylistic analyses may have varied through the years (he abandonned the psychological aspect of his analysis circa 1920), his basic method did not, as Jean Starobinski explains:

> Partir d'une appréhension provisoire . . . du sens global d'un texte; se fixer ensuite sur l'étude d'un détail apparemment périphérique, y appliquer toutes les ressources de la science et de l'intuition . . .; confronter le détail ainsi éclairé et le tout précédemment pressenti, se demander s'il y a entre l'un et l'autre conformité de signification; partir en quête de nouveaux détails qui viendraient corroborer une saisie devenue de plus en plus probable; ne pas négliger, par-devers soi, les objections éventuelles, les doutes légitimes, le recours à la contre-épreuve; demeurer constamment prémuni contre le risque de mettre toute l'opération analytique au service d'un préjugé initial: telle est la démarche favorite de Spitzer, va-et-vient du tout à la partie et de la partie au tout, où se détermine (souvent par le déclic instantané d'une compréhension illuminante) une évidence que le texte recelait depuis son commencement, que toute lecture attentive avait déjà perçue obscurément, mais qui s'élucide désormais au grand jour par la vertu de l'explication.[41]

This analytical process, known as the philological circle, is based on the assumption that works function as organisms whose essence may be discovered by astute, but intuitive and speculative, observation of linguistic details[42] until the creative principle of a work is uncovered. As a critic, Spitzer uses all the knowledge at his disposition.

In _Poesía española_, Dámaso Alonso, who also considers intuition rather than technical skill as the first step for stylistic analysis,[43] identifies three kinds of knowledge which he deems essential in revealing the ways in which the work is individualized: the knowledge of the reader who understands intuitively the work as an organic whole; the knowledge of the critic who must express and evaluate his intuitions; and analytical knowledge, the domain of stylistics, which, rather than concentrating on the artistic knowledge of the text, emphasizes the "conocimiento científico de la materia literaria".[44] In his theory based on Saussurian linguistics,[45] he stipulates that "el verdadero objeto de la estilística sería, _a priori_, la investigación de la relaciones mútuas entre significado y significante, mediante la investigación pormenorizada de las relaciones mútuas entre todos los elementos significantes y todos los elementos significados".[46] The poem constitutes an independent organic system which must be analyzed scientifically in order to reveal its conceptual, imaginative and affective qualities.

Lastly, a critic of eminent stature, Amado Alonso, defines style as "the expressive system of a work; of an author; of an epoch",[47] and he advocates studying literary works as deliberate poetic structures which communicate through their form the poet's vision of the world. Only the artistic object is meaningful. He proposes to concentrate his analyses on the aesthetic purpose of the devices which have been identified as stylistic stimuli and to begin by "penetrating deeper into the aesthetic pleasure which derives from the experience and contemplation of the poetic structure. After that, and only after that, each one of the elements is studied and viewed in its structural role within the poetic creation".[48] Alonso's method of investigation, which explores the expressive procedures within the aesthetic construct, is fully realized in his brilliant analysis of Pablo Neruda's poetry.[49]

These contributors to modern stylistics did not rely exclusively on linguistic criteria but drew from their vast knowledge of aesthetics, rhetoric and poetics as well. They do not propose a definite method of stylistic investigation because, as they stipulate, by observing the work intuitively, they can adapt their skills to the particularities of the work and, thus, avoid the common pitfall of fragmenting and possibly distorting it during the analysis. Furthermore, they have demonstrated that analyzing a literary work as an autonomous system permits a more thorough exploration of the expressive elements of the work. Dámaso Alonso's analyses, which are based on Charles Bally's conception of stylistics, anticipate the advances of Barthian inquiries into meaning.

Since approximately 1950, when dramatic advances in the development of linguistics began to occur,[50] a new group of critics, trained primarily as linguists, began applying, by using more scientific methods, linguistic concepts to stylistic analyses of texts. It is generally recognized by them that the concerns of linguistics, which studies the ways in which language is assembled, functions and communicates meaning, are more prescriptive than those of poetics; therefore, the nature of the poetic text requires the critic to adapt linguistic concepts to the study of literature. An innovator and leader in this group, Roger Fowler admonishes those who believe that linguistics in itself is an ideal mode of criticism:

> Let it be stated yet again that linguistic description is not critical study; that the use of techniques or terminology drawn from linguistics is no guarantee whatsoever of discovering, or saying, anything specially interesting about texts as literature. . . . As I have said before, linguistics in this context must either serve as an ancillary apparatus or lose some of its identity.[51]

Fowler suggests that objective formal criticism is but the first step when a critic applies linguistic concepts to the study of texts; he must proceed to the formulation of critical statements about the work. This theory is based on the belief that literary language functions in a much more complex, less linear way than ordinary language, and that linguistics, which is useful for intra-sentence analysis, has no developed principles to describe patterns beyond the sentence.[52]

Jan Mukařovský's seminal essay on this question, "Standard language and poetic language", examines the problem of the relationship between the two and concludes that "for poetry, the standard language is the background against which is reflected the esthetically intentional distortion of the linguistic components of the work".[53] If the primary function of standard language is communication, the primary function of poetic language is, according to Mukařovský, foregrounding, a process by means of which certain aspects of a text are made prominent and, therefore, conscious; the process is also known as deautomatization. According to the literary structuralists of the Prague School, words in literature are no longer referential nor emotive, but draw attention to themselves -- a true indication, according to Roman Jakobson, of _poéticité_. If it is by focusing the reader's attention on words themselves that poets create meaning, then it is clear that linguistics cannot be applied, as it is in the study of standard language, to literary texts. How would it explain, for instance, the presence of foregrounding in what appears to be a perfectly ordinary sequence of words?

The ways in which poetic elements become actualized in a work have also been thoroughly investigated. Poetic texts have a distinctive system of expression in which sounds, words, sequences, and stylistic devices are more intricately patterned than in other texts. In his description of the dynamism of a work, Jurij Tynianov emphasizes the interaction which occurs between significant elements in a work and considers the poem a coded structure of meanings:

> L'unité de l'oeuvre n'est pas une entité symétrique et close, mais une intégrité dynamique ayant son propre déroulement; ses éléments ne sont pas liés par un signe d'égalité et d'addition, mais par un signe dynamique de corrélation et d'intégration.
>
> La forme de l'oeuvre littéraire doit être sentie comme une forme dynamique.
>
> Ce dynamisme se manifeste dans la notion du principe de construction. Il n'y a pas d'équivalence entre les différentes composantes du mot; la forme dynamique ne se manifeste ni par leur réunion, ni par leur fusion . . . mais par leur interaction et, en conséquence, par la promotion d'un groupe de facteurs aux dépens

> d'un autre. Le facteur promu déforme ceux qui lui sont subordonnés.[54]

Adherents to this formalist conception of a literary work have since formulated principles which permit the study of the ways in which aesthetic experience and meaning are produced. Roman Jakobson's famous dictum concerning the linguistic criterion of the poetic function has made possible the development of a grammar of poetry which has had important consequences for the adoption of linguistic concepts in stylistic analyses. Jakobson's dictum states that: "The poetic function projects the principle of equivalence from the axis of selection into the axis of combination".[55] Since then, many critics have explored the nature of the poetic text in terms of its syntagmatic (combination) and paradigmatic (equivalence) relationships. Because of the nature of poetic texts, readers and critics do not derive significance from grammatical or lexical elements themselves, but from the interrelationship of formal elements.

Jakobson's definition of the poetic function also suggests a solution to the second problem raised above; that is, linguistic principles are not suitable for the analysis of most patterns beyond the sentence. In recent years, some linguists who have been convinced that grammatical principles exist beyond the sentence have explored this problem within the context of discourse analysis.[56] The restrictive nature of their inquiry severely limits the relevance of their findings for the study of poetic texts. William O. Hendricks refers to discourse analysis as the study of those features which are determined by inter-sentence grammar such as pronominal references, sequence of tenses and anaphora.[57] He recognizes the limitations of his definition and acknowledges that the individual sentences of a text form part of a larger whole but he rejects its relevance for stylistics on the basis that it is pure content. Nils Erik Enkvist also examines style markers beyond the sentence and proposes much more viable categories of elements which establish relationships between sentences: theme dynamics which is the study of the patterns in which themes occur; tense sequence; ways of opening texts or sections of texts; and orthographic and typographic devices.[58] Enkvist does not prescribe absolute grammatical or aesthetic functions for style markers, but his categories, based on the theory that all stylistically significant elements are dependent on all other elements and on the global cohesion as well, are relevant although not exhaustive.

How does a critic identify and isolate those items in a work which are essential to its design and significance? A good critic often follows a line of inquiry suggested to him by intuitive observation, as in the case of Leo Spitzer, but linguistics may provide procedures which will enable the critic to identify the style markers, their distribution and their function in the work. All means of stylistic heightening must be included in the category of style markers; these may include syntactical maneuvering, lexical choices, word order, the convergence of phonetic and semantic elements or of syntactic and semantic elements. The process of foregrounding, or stylistic heightening, results when these arrangements occur at crucial points so that the reader's attention is focused on the expression itself. In order to draw significance from formal patterns, the critic must focus on the organization of the style markers.

Those critics who most successfully apply linguistic concepts to poetic texts do not consider the identified elements operative unless they are brought to bear on meaning. It is implicit in Jakobson's system that a poetic universe is created by identifiably significant grammatical categories. In his book, The structure of the artistic text, Yury Lotman shows how the structure of a text is related to the idea it expresses. He explains some ways in which form may become semanticized through structures of equivalence:

> Since the ultimate goal of this complex self-adjusting system is the formation of a new semantics not existing on the level of natural language, the role of elements which in natural language are responsible for semantic or formal ties will be different. Phonological-grammatical elements will organize semantically heterogeneous units into equivalent classes, injecting the element of identity into the semantics of distinction. When semantic elements coincide, formal categories will activate a relation of distinction, revealing semantic differentiation on the level of artistic structure in elements which are semantically similar on the level of the natural language.[59]

As explained by Lotman, incompatible lexical items may find themselves either related syntactically or paradigmatically or both and, therefore, may become interdependent in achieving significance. Michael Riffaterre, like Lotman, believes that it is the "systemic relationship which confers significance".[60] Structures of equivalence as well as the juxtaposition of similar grammatical structures may function in poetry to heighten or create a perception which was not present in the individual parts of the text.[61] Richard Ohmann, in his essay "Prolegomena to the analysis of prose style", stipulates that a critic studying style must be attentive to the relationship between the linguistic order of functional elements and the order of experience: "Stylistic preferences reflect cognitive preference".[62] Ideally, a stylistic analysis should relate the formal characteristics of a work to the significance of the work; only then can the degree of literariness be determined.

Grammatical categories are considered a useful tool to describe the relationship between the significant formal characteristics of a work. Numerous grammatical models have been used in stylistic analyses to study these characteristics: traditional grammar as applied to texts by A. A. Hill;[63] the systemic grammar devised and applied by M. A. K. Halliday;[64] and generative-transformational grammar devised by Noam Chomsky and applied to texts by S. R. Levin and Richard Ohmann.[65] S. R. Levin has developed and applied a method of observing texts based on Jakobson's definition of the poetic function. His theory of "coupling", based on the principle of selection and combination, serves to identify structures in which "semantically and/or phonically equivalent forms occur in equivalent syntagmatic positions, the forms so occurring thus constituting special types of paradigms".[66] The convergences which result may be used to reveal all the complexities of a poem such as e.e. cummings' "Anyone lived in a pretty how town", or they may be instrumental in discovering the formal and semantic structure of a text such as Shakespeare's sonnet XXX.[67] In Levin's method, the emphasis is placed on the processes of interaction and correlation between form and meaning which may serve to characterize a poet's style.

To recapitulate, then, Paz's and Ouellette's poetics confirm the importance of the premiss on which the methodology selected rests: that the poem is an inviolable entity within which words, patterns and stylistic elements generate meaning in dynamic and distinctive ways. Hence, the first step in applying linguistic concepts to a stylistic analysis will be to identify those features which, because they serve to heighten and/or to pattern, contribute to the semanticization of a work and to the characterization of a poet's style. To identify and analyze the style markers and their convergence within the work, traditional grammatical terminology and concepts will be used, but, to avoid creating simply a taxonomy or a microgrammar, the features identified as stylistically significant will be categorized according to their function in the semanticizing process.

Syntax, which describes the relationship between elements of the sentence and the sentence itself, may be useful to determine the function of segments of the sentence and of patterns. A pattern may be created, not because identical grammatical units were used, but due to the selection of constituents which convey the same function. Oswald Ducrot and Tzvetan Todorov describe the syntactic function:

> La fonction d'un élément n'est pas directement déterminée par sa nature: deux éléments de nature différente peuvent avoir même fonction (par exemple deux mots appartenant à des parties du discours différentes peuvent jouer le même rôle: un substantif et un adjectif peuvent être attributs). Inversement des constituants de même nature peuvent avoir des fonctions différentes (un substantif peut être soit sujet, soit complément).[68]

From this statement, it can be inferred that there is a syntactic definition of meaning which operates from the premiss that words do not have meaning in themselves but only as a result of their functions within the sentence or, as in a literary work, within the text. In order to achieve a certain degree of standardization in the description of significant elements, the universally accepted Grévisse, Le bon usage and Charles Bally's Linguistique générale et linguistique française[69] will be used as the main references for French, and Samuel Gili y Gaya's Curso superior de sintaxis española and the Academia Española's Gramática de la lengua española[70] for Spanish. Where another reference source is necessary or where a choice of terminology diverges from traditional usage, a note in the text will indicate the reason for departing from the norm.[71]

A precise method for gathering and analyzing the significant elements may be adopted from studies of individual works undertaken by Roman Jakobson, Roger Fowler or Michael Riffaterre.[72] However, for the purposes of a comparative study, where a broader sample is necessary, emphasis will be placed on the relational nature of the signifying constructs. Because one way to identify a writer's style is by identifying those words or syntagms which are repeated or patterned with the purpose of heightening and/or semanticizing, stylistic features will be considered significant only when they are present in recurring or patterned ways throughout a work. Therefore, when tabulating the significant stylistic features, attention will be directed to the grammar of the poems as manifested in the convergence of syntactic and lexical elements, in ways of opening and closing a poem or sections of poems, and in orthographic and typographic devices. Once the stylistic features have been identified, the second step may be undertaken -- to determine their role in the semanticizing process. It is on the basis of these findings that the stylistic characteristics in the works of Paz and Ouellette will be compared.

The importance each poet gives to language in his poetics leads us to expect that a formal, linguistic analysis will serve the end of showing that in the work of both poets there is the cohesion[73] necessary for effective poetic creation. Although, as will be shown in chapter II, these poets share to a remarkable extent similar conceptions of the universe and of poetry, a formal analysis will make fully evident their uniqueness as writers and their poetic abilities. Support for this kind of approach, already current in European and American criticism, has been increasingly expressed by a few critics working in their respective cultural areas.

As early as 1963, André Brochu proposed that criticism cease to be impressionistic when dealing with the works of writers from Québec:

> Ce à quoi nous devons en arriver, c'est à une conception renouvelée et moins superficielle de nos oeuvres littéraires. On a trop souvent parlé de la sympathie qui nous rend si attachantes les oeuvres de Gabrielle Roy, du rôle prépondérant de la grâce chez Saint-Denys Garneau, et autres balivernes du genre. La critique désormais sera intelligente ou ne sera pas.[74]

This tirade against decades of impressionist criticism, a criticism based on "la problématique du sens",[75] was not to be heeded for another decade in Québec. The nationalistically oriented poets of the 1950s and 1960s were, unfortunately, seldom studied or read as poets but rather as sociologists or prophets for a new Québec. A few exemplary studies were published, such as Paul Wyczinski's analysis of symbols in French-Canadian poetry and their frequency of occurrence in comparison to the French Romantic and Symbolist poets.[76] Then, in the late 1960s and early 1970s, such critics as André Brochu,[77] Pierre Nepveu,[78] Noël Audet,[79] Joseph Bonenfant,[80] and Richard Giguère[81] began basing their analyses on linguistic and structuralist models. Joseph Bonenfant comments:

> La littérature québécoise n'a pas encore été l'objet d'analyses structurales, même dans les aspects historiques et idéologiques. . . . On a cherché par d'autres moyens -- toujours des facteurs référentiels, métacritiques ou paralittéraires -- à saisir des coordonnées d'oeuvres; on n'a saisi que les plus externes, les plus dérivées et les plus circonstancielles. Ce fut le règne du plan des contenus. On avait oublié celui de l'expression; plus grave encore, les corrélations qui les unissent dans un acte indivisible de texte.[82]

Where, as in Ouellette's work, the growth and diversification of the poet's relationship with language is obviously dominant, new approaches to criticism as proposed and practiced by Bonenfant in Québec are essential.

Spanish American critics reached this awareness much earlier. In spite of this, much impressionistic and thematic criticism continues to appear; for example, of the vast number of books and articles on Paz's work, most analyze a theme or use his essays to explain his world view. As a poet acutely aware of the tension and energy potential in language, Paz deserves the kind of scrutiny undertaken in the last few years by Guillermo Sucre[83] and Saúl Yurkievich,[84] who devote their critical energies and talent to the study of Spanish American poets who seek new dimensions in poetic language, poets such as Vicente Huidobro, Pablo Neruda, César Vallejo, and Jorge Luis Borges. But, in a comment referring to the early 1960s, Guillermo Sucre was not encouraged by the state of existing criticism:

> El hecho es que muy pocas veces se ha querido ver a la poesía hispanoamericana como una experiencia del lenguaje, mucho menos como una experiencia imaginaria. Adoptar tal perspectiva es saberse condenado de antemano al reproche (como si lo fuera) de "formalista", o su equivalencia actual de "estructuralista". Lo que implica, por supuesto, una gran inconsecuencia. Si lo que se busca es lo humano, ¿qué otra cosa podría encarnarlo mejor que el lenguaje mismo?[85]

René Wellek noticed some time ago the relative isolation of Spanish formalist criticism from developments elsewhere in Europe, but, while commenting on trends in twentieth-century criticism, he singled out Dámaso Alonso's particularly distinguished contribution to stylistic studies.[86] More recently, Alberto Escobar has, in several studies, investigated the technique of criticism which will enable the critic to discover the private language and grammar of a writer while retaining the "contexto en acción",[87] the unity of the text and its dynamism. His method requires a thorough knowledge of stylistics, linguistics, rhetoric, and poetics. Its basis is its respect for the text as a dynamic, unified entity which, when dissected and reorganized for study, requires a return to the text with a greater awareness of the expressive function. Escobar's exemplary *Cómo leer a Vallejo*[88] is an indication of the results possible when a critic adopts a rigorous approach to literary interpretation. In a much more specific context, the need for a linguistic analysis "para comprender en profundidad la obra de Paz" is emphasized by Monique Lemaître in her 1975 review of *Approximaciones a Octavio Paz*.[89] In summary, critics working in both literary traditions have expressed the need for more formal studies which examine the complex intricate system of literary language and, during the past decade, articles and monographs have begun to appear.

As has already been established, although there are numerous studies which apply linguistic concepts to the analysis of an author's style, there are few which attempt to define a specific author's style beyond the study of individual works. It will be necessary in this study to establish certain stylistic periods already identified by critics but, more importantly, to limit the material so as to more clearly perceive patterns in the expressive system. A review of the literature and of the conclusions reached by other critics on the stylistic characteristics of each poet will be the subject of the second chapter. These findings will be reviewed during the course of the investigation in order to verify whether or not they conform to the findings of this analysis.

Fortunately, a reliable and authoritative collection of each poet's works is available. In 1969, Barral Editores published a comprehensive collection of Paz's poems selected by the poet himself. In *La centena*,[90] he assembled within one volume some of his most representative poems written between 1935 and 1968, and already published in independent collections: *Libertad bajo palabra, obra poética, 1935-*

1957; Salamandra, 1958-1961; and Ladera Este, 1962-1968.[91] As noted, this selection was the work of Paz himself and offers a broad range of his poems spanning more than thirty years. For Paz, the compilation and republication of previously published poems does not constitute simply an anthology but a new work, defined and experienced according to the choice and the order of the poems. Another advantage in using La centena is that the text ends at a point which represents the successful embodiment and realization of all Paz's aesthetic goals, namely his long poem Blanco. In Québec, the anthology published by l'Hexagone, Poésie: poèmes, 1953-1971,[92] contains all the poems published by Ouellette over a period of eighteen years as well as many unpublished poems written between 1968 and 1971. Although certain changes in the texts were made by the author himself when compiling Poésie,[93] these are neither as numerous nor as dramatic as the revisions which Paz made in some of his poems. Changes which were made after the publication of the first edition often reveal specific preferences on the part of the author. Therefore, the first editions will be used as references throughout the tabulation stages in order to help identify the choices made by each poet.

The procedure adopted for this analysis will be to examine the patterns and recurrent grammatical features of a selected number of poems, to make some generalizations based on these findings, and then to examine the applicability of these generalizations to the other poems of the designated group. A systematic inquiry into the poems of Octavio Paz will be undertaken in chapter III and into the poems of Fernand Ouellette in chapter IV.

A comparative analysis requires standardization in the collection of findings as well as a method by which these findings may be compared. This will be the subject of chapter V. The stylistic choices which characterize each poet's system of expression will be compared to the previously established categories proposed by critics. Ultimately, and this last procedure will be more important with respect to the relatively untested quality of Ouellette's work, the degree of literariness, determined by the degree of cohesion between form and significance, will be investigated.

## FOOTNOTES

[1] This rapprochement does not suggest that the literatures of Québec and Mexico are characteristically similar in their expression and development, but it recognizes the separate and individual evolution of each within its own cultural tradition. Besides belonging to a larger linguistic group, both Québec and Mexico are part of North America and are, therefore, seen as belonging to a larger geographical entity. Although at one time the literatures of Spanish America, and among them that of Mexico, may have been perceived as impoverished branches of Spanish peninsular literature, they are the inheritors of a long and distinguished literary past. But, despite such important contributions as the dramas of Juan Ruíz de Alarcón and the poems of Sor Juana Inés de la Cruz in the seventeenth century, it was not until Modernism in the late nineteenth century helped to revitalize poetry in the Spanish language that Mexican literature was finally included in the mainstream of Spanish literature. The struggle for autonomy has been equally resolute in Québec, but less successful owing to historical and geographical circumstances. A predominantly rural and illiterate society, literary expression did not satisfy a social need in French Canada until the English Conquest. For the purpose of this analysis, it is sufficient to recognize that Québec literature is still in its infancy compared to the much older and richer Mexican literature.

[2] Paz's eminent stature has been recognized not only in Mexico and Spanish America but by diverse groups in North America, Europe and India. Such compilations of articles as Ivar Ivask's The perpetual present: the poetry and prose of Octavio Paz (Norman: The University of Oklahoma Press, 1973), the innumerable articles and dissertations continually appearing in the United States, and his Charles Eliot Norton lectures at Harvard University are but a few testimonials to Paz's international reputation.

[3] Ouellette's poems have been translated in several languages, among them English, Ukrainian, Serbo-Croatian, Hebrew, Italian, and Rumanian. These are mainly a result of his many personal contacts through the Rencontre Québécoise Internationale des Écrivains. Some of his poems have been included in anthologies of modern French literature. It is interesting to note that Fernand Ouellette and Anne Hébert are the only poets from Québec who were included in G.D. Martin's Anthology of contemporary French poetry (Edinburgh: The Edinburgh University Press, 1972).

[4] "Poetry and the reader", in The perpetual present, p. 35.

[5] "La Poésie: le poète et ses mots", Études Françaises, IX, 1 (1973), p. 75.

[6] "La Problématique présente de la littérature québécoise", Liberté, XIV, 3 (1972), p. 22.

[7] Oeuvres (Paris: Gallimard, 1957), I, p. 1510.

[8] *Curiosités esthétiques, l'Art romantique et autres oeuvres critiques* (Paris: Garnier, 1962), p. 676.

[9] *Oeuvres complètes* (Paris: Gallimard, 1945), p. 368.

[10] This tradition is brilliantly analyzed by Paz in *Los hijos del limo: del romanticismo a la vanguardia* (Barcelona: Seix Barral, 1974). Saúl Yurkievich comments on Paz's place in literary history: "Paz se inserta en la tradición instaurada por Poe y Baudelaire, proseguida por Mallarmé, Apollinaire, T. S. Eliot, Ezra Pound, Jorge Luis Borges. Cree que la literatura moderna es inseparable de su crítica, que ésta la inventa y fundamenta", in "Octavio Paz, indagador de la palabra", in *Fundadores de la nueva poesía latinoamericana: Vallejo, Huidobro, Borges, Neruda, Paz* (Barcelona: Barral Editores, 1971), p. 253.

[11] Ibid., p. 254. Luisa M. Pérdigo studies these influences in *La estética de Octavio Paz* (Madrid: Editorial Playor, 1975).

[12] Laurent Mailhot makes this argument to explain Ouellette's absence from the mainstream of poetry in Québec; the mainstream had been determined by nationalist rather than aesthetic criteria, cf. *La Littérature québécoise* (Paris: Presses Universitaires de France, 1974), p. 79.

[13] *Les Mots à l'écoute: poésie et silence chez Fernand Ouellette, Gaston Miron et Paul-Marie Lapointe* (Québec: Les Presses de l'Université Laval, 1979), p. 16.

[14] Paz's views on poetry and language are expressed in innumerable essays, but *El arco y la lira* (1956, 1967, 1972) remains the single most important source of his poetics. Some ideas are developed further in *Puertas al campo* (1966), *Poesía en movimiento* (1966), *Claude Lévi-Strauss o el festín de Esopo* (1967), *Corriente alterna* (1967), *Conjunciones y disyunciones* (1969), *Los signos en rotación* (1971), *Los hijos del limo* (1974), *El signo y el garabato* (1973), *El mono gramático* (1974), and *In/mediaciones* (1979).

[15] *El arco y la lira* (1956; 3rd edition, Mexico: Fondo de Cultura Económica, 1972), p. 38.

[16] (1973; 2nd edition, Mexico: Joaquín Mortiz, 1975), p. 65.

[17] *El arco y la lira*, p. 45.

[18] Ibid., p. 69.

[19] In *Poemas, 1935-1975* (Barcelona: Seix Barral, 1979), p. 579.

[20] *Corriente alterna* (1967; 2nd edition, Mexico: Siglo Veintiuno Editores, 1968), p. 72.

[21] Ibid.

[22] *El arco y la lira*, p. 14.

[23] "La experiencia puede adoptar esta o aquella forma, pero es siempre un ir más allá de sí, un romper los muros temporales para ser otro". Ibid., p. 25.

[24] Ibid., p. 156.

[25] This idea is also present in the poems as early as 1948. Cf. "La estación violenta" (1948-1957), in *La centena: poemas, 1935-1968* (Barcelona: Barral Editores, 1972), pp. 83-116.

[26] *El arco y la lira*, p. 39.

[27] *Los hijos del limo*, p. 209.

[28] Octavio Paz, Alí Chumacero, José Emilio Pacheco and Homero Aridjis (eds.), *México, 1915-1966* (Mexico: Siglo Veintiuno Editores, 1966), p. 4.

[29] *Les Actes retrouvés: essais* (Montréal: HMH, 1970), p. 32.

[30] Ouellette discusses his conception of poetry in these articles: "La Poésie dans ma vie", "La Poésie?", "Notes", and "Pierre Jean Jouve, le poète". These were published in the review *Liberté* before they appeared in his collection of essays, *Les Actes retrouvés*. Various comments are also scattered throughout *Journal dénoué* (Montreal: Les Presses de l'Université de Montréal, 1974), and in the section "De la poésie à l'essai" in *Écrire en notre temps: essais* (Montreal: HMH, 1978).

[31] *Journal dénoué*, p. 85.

[32] *Écrire en notre temps*, pp. 20-21.

[33] Ibid., p. 23. Ouellette's notes on poetry illustrate such an example where one word may have multiple meanings: "Le *soleil*, par exemple, peut signifier la Mort, le Sexe ou Dieu. Le symbole s'imprègne de la signification totalisante du courant qui le porte, mais, dans un mouvement dialectique, il pénètre ce courant, il agit sur sa substance, il le transforme. Lorsque surgit un symbole, la lumière du poème change, et pourtant le symbole lui-même est modifié par le halo de la lumière qui lui succède", in *Les Actes retrouvés*, p. 38.

[34] *Écrire en notre temps*, p. 33.

[35] *Les Actes retrouvés*, p. 35.

[36] Ibid., p. 40.

[37] Cf. Rita Guibert, *Seven voices* (New York: Alfred A. Knopf, 1973), p. 237.

[38] Roman Jakobson asserts in his "Postscriptum" to *Questions de poétique* that the science of language is not exclusively the domain of

linguistics but is the basis of poetics itself: "Toute recherche en matière de poétique présuppose une initiation à la science du langage, parce que la poésie est un art verbal et c'est donc l'emploi particulier de la langue qu'elle implique en premier lieu" (Paris: Seuil, 1973), p. 485.

[39] Since Ferdinand de Saussure made the distinction between *langue*, the language system, and *parole*, the individual speech act, much linguistic and stylistic criticism has been based precisely on this differentiation. It may be useful here to recall the distinction: "La langue existe dans la collectivité sous la forme d'une somme d'empreintes déposées dans chaque cerveau, à peu près comme un dictionnaire dont tous les exemplaires, identiques, seraient repartis entre les individus. . . . C'est donc quelque chose qui est dans chacun d'eux; tout en étant commun à tous et placé en dehors de la volonté des dépositaires. . . . De quelle manière la parole est-elle présente dans cette même collectivité? Elle est la somme de ce que les gens disent, et elle comprend: a)des combinaisons individuelles, dépendant de la volonté de ceux qui parlent, b)des actes de phonation également volontaires, nécessaires pour l'exécution de ces combinaisons. Il n'y a donc rien de collectif dans la parole; les manifestations en sont individuelles et momentanées", in *Cours de linguistique générale*, edited by Charles Bally and Albert Sechehaye (Paris: Payot, 1955), p. 38. This important linguistic principle has been used as the basis for most of the theories discussed in this chapter.

[40] See Karl Vossler, *Positivismo y idealismo en la linguística*, translated by José Francisco Pastor (Madrid: Ediciones Poblet, 1929). It is not my intention to suggest that Vossler or the other three critics created stylistics, but simply to show that they were in large part responsible for its development. Before them, a widespread method, the French *explication de texte*, with its roots in nineteenth century positivism, constituted the study of style; by means of a close reading of the text, it sought to identify linguistic or formal stimuli responsible for creating aesthetic responses. The fact that it integrated historical information in the analysis distinguishes it from American New Criticism, which is also based on the close reading of a text but which emphasizes the analysis of texts as autonomous aesthetic units.

[41] "Léo Spitzer et la lecture stylistique", in *Études de style*, translated from English by Elaine Kaufholz, Alain Coulon and Michel Foucault (Paris: Gallimard, 1970), p. 30.

[42] These details, according to Spitzer, are first observed by intuition and that is why he insists that "it is impossible to offer the reader a step-by-step rationale to be applied to a work of art. . . . This first step is the awareness of having been struck by a detail, followed by a conviction that this detail is connected basically with the work of art", in *Linguistics and literary history: essays in stylistics* (Princeton, New Jersey: Princeton University Press, 1948), pp. 26-27.

[43] "No existe una técnica estilística. . . . Es decir que la única manera de entrar al recinto es un afortunato salto, una intuición",

in *Poesía española: ensayo de métodos y límites estilísticos* (1950; 4th edition, Madrid: Gredos, 1962), p. 11.

[44] Ibid., p. 402.

[45] Alonso credits Charles Bally, a student of Ferdinand de Saussure who helped compile the *Cours de linguistique générale* and who is reputed to have been the first linguist to study style, for guiding him to apply to literary texts Bally's redefinition of the terms *signifiant* and *signifié*, and for showing him the importance of affective elements in studying the degree of expressivity of a work. The essential difference is contained in this phrase: "En el significante hay otros elementos que nosotros llamamos también significantes parciales (en los que el oyente ve reflejada la especial actitud del hablante respecto a la 'cosa', es decir, la matización afectiva de la 'representación' de la cosa)". Ibid., p. 600.

[46] Ibid., p. 406.

[47] "Stylistic interpretation of texts", *Modern Language Notes*, LVII, 7 (1942), p. 490. In the same article, Alonso specifies further this claim: "The possibility of stylistic studies is based on the fact that the indicated or connoted content (or words and phrases), though not so firmly fixed as is the signified content, is, nevertheless, far from arbitrary: at least it is oriented in a certain direction by linguistic, and at times by literary and historical, tradition". Ibid., pp. 495-496.

[48] Ibid., p. 491.

[49] *Poesía y estilo de Pablo Neruda: interpretactión de una poesía hermética* (1940; 6th edition, Buenos Aires: Editorial Sudamericana, 1975).

[50] The most influential works on this subject at the time were probably Z. S. Harris, *Methods in structural linguistics* (1951), G. L. Trager and H. L. Smith, *Outline of English structure* (1951) and Noam Chomsky, *Syntactic structures* (1957). For a more extensive discussion of developments in this area see Roger Fowler, *The languages of literature: some linguistic contributions to criticism* (London: Routledge and Kegan Paul, 1971), pp. 1-31.

[51] *The languages of literature*, p. 11.

[52] Roger Fowler makes this point when he writes: "It is a commonplace among linguists that the sentence is the upper limit of magnitude in linguistic analysis, and the fact that stylistics must deal with larger units has been taken as a major difference between linguistics and stylistics", in "Linguistic theory and the study of literature", in *Linguistic and critical approaches to literary style*, edited by Roger Fowler (London: Routledge and Kegan Paul, 1966), p. 17.

[53] In *Linguistics and literary style*, edited by Donald C. Freeman (New York: Holt, Rinehart and Winston, 1970), p. 42.

[54] "La Notion de construction", in *Théorie de la littérature*, edited by Tzvetan Todorov (Paris: Seuil, 1965), pp. 117-118.

[55] "Closing statement: linguistics and poetics", in *Style in language*, edited by Thomas A. Sebeok (Cambridge, Massachussetts: The M.I.T. Press, 1960), p. 358.

[56] Zellig S. Harris is among the first to have explored this problem in his articles, "Discourse analysis", *Language*, XXVIII (1952), pp. 1-30, and "Discourse analysis: a sample text", *Language*, XXVIII (1952), pp. 474-494.

[57] *Grammars of style and styles of grammar* (Amsterdam, New York, Oxford: North-Holland Publishing Company, 1976), pp. 38-39.

[58] *Linguistic stylistics* (The Hague: Mouton, 1973), pp. 115-126 and 147. Enkvist defines style markers as "those linguistic features whose densities in the text are significantly different from those in the norm". Ibid., p. 146.

[59] Translated from the Russian by Ronald Vroon (Ann Arbor: The University of Michigan, 1977), p. 80.

[60] *Semiotics of poetry* (Bloomington and London: Indiana University Press, 1978), p. 165.

[61] Roman Jakobson, "Poetry of grammar and grammar of poetry", *Lingua*, XXI (1968), pp. 597-609.

[62] In *Essays on the language of literature*, edited by Seymour Chatman and Samuel R. Levin (Boston: Houghton Mifflin, 1967), pp. 398-411. After having applied this hypothesis to his study of syntactic patterns, Ohmann concludes that "syntactic preferences correlate with habits of meaning that tell us something about his mode of conceiving experience", in "Literature as sentences", in *Essays in stylistic analysis*, edited by Howard S. Babb (New York: Harcourt Brace Jovanovich, 1972), p. 359.

[63] *Constituent and pattern in poetry* (Austin: University of Texas Press, 1976).

[64] "Descriptive linguistics in literary studies", in *Linguistics and literary style*, pp. 57-72; and "The linguistic study of literary texts", in *Proceedings of the IXth International Congress of Linguistics*, edited by Horace G. Lunt (The Hague: Mouton, 1964), pp. 302-307.

[65] S. R. Levin, *Linguistic structures in poetry* (The Hague: Mouton, 1962), and "Poetry and grammaticalness", in *Essays on the language of literature*, pp. 224-230; and Richard Ohmann, "Generative grammars and the concept of literary style", ibid., pp. 258-278.

[66] *Linguistic structures in poetry*, p. 18.

[67] Ibid.

[68] Dictionnaire encyclopédique des sciences du langage (Paris: Seuil, 1972), p. 271.

[69] Maurice Grévisse, Le bon usage: grammaire française avec des remarques sur la langue d'aujourd'hui (11th revised edition, Paris: Editions Duculot, 1980); and Charles Bally, Linguistique générale et linguistique française (1932; 4th revised edition, Berne: Editions Francke, 1965).

[70] Samuel Gili y Gaya, Curso superior de sintaxis española (1948); 8th revised edition, Barcelona: Ediciones Spes, 1961); and Academia Española, Gramática de la lengua española (Madrid: Espasa Calpe, 1962).

[71] This will be necessary especially when dealing with conceptual syntax, which recognizes syntactic relationships as producers of meaning, and when describing relationships which occur on a paradigmatic plane.

[72] Some examples of their studies include: Roman Jakobson, "'Les Chats' de Baudelaire" in Questions de poétique, pp. 401-418, and "Une microscopie du dernier 'Spleen' dans Les Fleurs du mal", Ibid., pp. 420-435; Roger Fowler, "Some stylistic features of the Sermo Lupi", in The languages of literature, pp. 200-218, and "Linguistics and the analysis of poetry", Ibid., pp. 219-237; Michael Riffaterre, "'Les Chats' de Baudelaire", in Essais de stylistique structurale (Paris: Flammarion, 1971), pp. 307-364, and "Textual semiotics", in Semiotics of poetry, pp. 115-163. Studies based on the theories advanced by Levin and Fowler have also been applied to very limited texts. Among them, Paula Sunderman's syntactic and semantic interpretation of one of Dylan Thomas' poems using Levin's theory of "coupling" and Archibald Hill's theory of analogy demonstrate the inherent difficulty of separating syntax and semantics, and the limited application of rigid methods and categories. Cf. "Dylan Thomas' 'A refusal to mourn': a syntactic and semantic interpretation", Language and Style, VII, 1 (1974), pp. 20-35. In his study of Theodore Roethke's Greenhouse poems, George Wolff analyzes only surprising syntactic patterns (those which deviate from the norm) and thus fails to suggest a viable method to describe all the significant stylistic features of Roethke's poems, in "Syntactical and imagistic distortion in Roethke's Greenhouse poems", Language and Style, VI, 4 (1973), pp. 281-287.

[73] The linguistic concept of cohesion consists of the "way in which independent choices in different points of a text correspond with or presuppose one another, forming a network of sequential relations", as defined by Geoffrey Leech, "'This Bread I Break': language and interpretation", in Linguistics and Literary Style, p. 120.

[74] L'Instance critique, 1961-1973 (Ottawa: Léméac, 1974), pp. 37-38.

[75] Ibid., p. 83.

[76] Cf. *Poésie et symbole: perspectives du symbolisme, Émile Nelligan, Saint-Denys Garneau, Anne Hébert, le langage des arbres* (Montreal: Librairie Déom, 1965).

[77] His excellent analyses of Roland Giguère's poem "Rose et ronces" and of Gabrielle Roy's *Bonheur d'occasion* were republished in *L'Instance critique*, in which he discusses some central theoretical questions relevant to all literatures. In 1972, Brochu wrote: "Mais il importait (il y a dix ans) que la découverte d'une littérature à nous s'accompagne d'une redéfinition du fait littéraire, accordée au temps que nous vivions et où nous avions la prétention de jouer quelque rôle. Retrouver notre littérature, c'était la sortir du ghetto où notre situation coloniale l'avait enfermée. C'était la soumettre à une interrogation instruite des avenues nouvelles du savoir", *L'Instance critique*, pp. 82-83.

[78] Nepveu's chapters on Gaston Miron and Paul-Marie Lapointe are as attentive to each poet's system of expression as is the chapter on Fernand Ouellette, *Les Mots à l'écoute: poésie et silence chez Fernand Ouellette, Gaston Miron et Paul-Marie Lapointe* (Québec: Les Presses de l'Université Laval, 1979).

[79] His study of Ouellette's semantic system in "Structures poétiques dans l'oeuvre de Fernand Ouellette", *Voix et Images du Pays, III* (1970), pp. 103-124, is inspired by structuralism. So are two of his articles on less contemporary poets: "Saint-Denys Garneau ou le procès métonymique", *Voix et Images*, I, 3 (1976), pp. 432-441, and "Alain Grandbois ou le procès métaphorique", *Voix et Images*, II, 1 (1976), pp. 60-70.

[80] "Principes d'unité dans l'oeuvre de Fernand Ouellette", *Etudes Littéraires*, V, 3 (1972), pp. 447-461, and "Lecture structurale d'un poème de Fernand Ouellette", *La Barre du Jour*, 39-40-41 (1973), pp. 4-25.

[81] "D'un 'équilibre impondérable' à une 'violence élémentaire'", *Voix et Images du Pays, VII* (Québec: Presses de l'Université du Québec, 1973), pp. 50-90.

[82] "Lecture structurale d'un poème de Fernand Ouellette", *La Barre du Jour*, 39-40-41 (1973), p. 7.

[83] *La máscara, la transparencia: ensayos sobre poesía hispanoamericana* (Caracas: Monte Avila Editores, 1975).

[84] *Fundadores de la nueva poesía latinoamericana* (Barcelona: Barral Editores, 1971).

[85] *La máscara, la transparencia*, pp. 99-100.

[86] *Concepts of criticism*, edited by Stephen G. Nichols (New Haven and London: Yale University Press, 1963), p. 351.

[87] *La partida inconclusa: teoría y método de interpretación literaria* (Chile: Editorial Universitaria, 1970), p. 26. Escobar's theoretical premise is founded on two basic hypotheses: "Que el plano del contenido (lo semántico) y el plano de la expresión (las formas linguísticas y técnicas) son una realidad indisociable en la obra literaria, salvo en el transitorio proceso analítico que, como tal, al identificarlos y aislarlos artificialmente, no persigue otra finalidad que reconocer el carácter de su función y el sentido de su valor dentro del contexto simbólico de la obra"; and secondly: "Que, en consecuencia, yo entiendo el texto como realidad plasmada, como un sistema unitario y estructurado, en él nada existe en el plano del contenido . . . que no se manifieste también en el plano de la expresión", *La partida inconclusa*, p. 94.

[88] (Peru: P.L. Villanueva Editores, 1973).

[89] *Revista Iberoamericana*, 90 (January-March, 1975), p. 106.

[90] *La centena: poemas, 1935-1968* (1969; 2nd edition, Barcelona: Barral Editores, 1972).

[91] *Libertad bajo palabra: obra poética, 1935-1957* (1960; 2nd revised edition, Mexico: Fondo de Cultura Económica, 1968); *Salamandra, 1958-1961* (1962; 2nd revised edition, Mexico: Joaquín Mortiz, 1969); and *Ladera Este, 1962-1968* (Mexico: Joaquín Mortiz, 1969). Each of these books collects works published individually. The poems which were revised by Paz after the first publication remain in their revised form in the 2nd editions indicated above, in *La centena* and in the major collection, *Poemas, 1935-1975* (Barcelona: Seix Barral, 1979).

[92] (Montreal: L'Hexagone, 1972).

[93] *Poésie* collects poems previously published by l'Hexagone: *Ces anges de sang* (Montreal: L'Hexagone, 1955); *Séquences de l'aile* (Montreal: L'Hexagone, 1958); *Le Soleil sous la mort* (Montreal: L'Hexagone, 1965); and *Dans le sombre* (Montreal: L'Hexagone, 1967). Minor changes were made in the preparation of the collection.

## CHAPTER II

## OCTAVIO PAZ AND FERNAND OUELLETTE: THE SEARCH FOR UNITY

Selecting and isolating two writers for comparison implies that they share common characteristics which, if taken as invariants, may be used to reveal similarities and divergences about each author's work. This is the case for Octavio Paz and Fernand Ouellette. Both are poets, both are essayists, both have been journalists, and both possess an extensive knowledge and experience of other cultures and other literatures which imbues their writings with a distinctive, universal quality. They share the ambiguous position of being poets actually living the American experience and all this implies, and of writing within a tradition which is brief yet extended by its links with Europe. Both are beneficiaries of surrealism and post-surrealism, of renewed possibilities for poetic language, and of a modern conception of poetic reality. As a result, their poetry is first and foremost an encounter with an inner self, with form and with language. Despite these general similarities, however, each poet distinguishes himself by the way he assembles what may initially appear to be common concerns into a unique system of expression. It is the contention of this dissertation that an examination of the dominant stylistic features in each poet's works will underline certain divergences which characterize each poet's style. This chapter will examine the general thematic features in the works of Octavio Paz and Fernand Ouellette, the evolution evident in their poetic universe and, most importantly, the conclusions reached by other critics on the formulation of stylistic periods. The latter consideration will be especially useful in the case of Paz, whose large literary output discourages a comprehensive analysis. Therefore, it is proposed that general categories may be created, based on a consensus reached by critics, which will enable us to structure this inquiry.

## A. Octavio Paz

Octavio Paz, who is sixteen years older than Fernand Ouellette, was at the forefront of his own countrymen's modernization in both the philosophical essay and in aesthetic criticism. Paz was born in Mexico City in 1914, in an old and influential family which had played an active role in the Mexican revolution. He entered literary circles early by contributing literary criticism to several reviews between 1931 and 1934 and by publishing his first book of verse, _Luna silvestre_, in 1933.[1] His deep social and humanistic concerns impelled him to go to Spain in 1937 to attend a congress of anti-fascist writers where he met Pablo Neruda and Vicente Huidobro of Chile and César Vallejo of Peru. Upon his return to Mexico, he worked as a journalist and helped found _Taller_ (1938) and _El Hijo Pródigo_ (1943), both small but influential literary reviews. The next ten years provided innumerable opportunities for him to encounter influential poets of the twentieth century: during the war Benjamin Péret and Wolfgang Paalen took refuge in Mexico; in 1944-1945, while living on a Guggenheim Fellowship in the United States, he read the works of T. S. Eliot, Ezra Pound, William Carlos Williams and e. e. cummings; in 1945 in Paris, he renewed his friendship with Péret and met Breton. Then in 1952, as a functionary for the Servicio Exterior de México, he visited India and Japan where he was introduced to Oriental culture. As ambassador to India between 1962 and 1968, Paz studied Eastern philosophy, art and literature. He resigned this post in order to protest the repressive measures which the government of Mexico had taken against demonstrating students before the 1968 Olympic Games. During the 1970s, not only did Paz receive international recognition for his poetry but also for his contributions as an essayist and critic: he held the Simon Bolívar Chair in Latin American Studies at Cambridge University and was chosen Charles Eliot Norton Professor of Poetry at Harvard University.

Throughout his immensely prolific writing career, Paz published prose works as well as poetry. His formulation of a psychoanalytic history of the Mexican people began with *El laberinto de la soledad* (1950), and is continued and further developed in *Posdata* (1970) and *El ogro filantrópico* (1979). The majority of his essays consist of criticism, especially of visual artists and writers: *Las peras del olmo* (1957), *Puertas al campo* (1966), *El signo y el garabato* (1973), and *In/mediaciones* (1979) contain mainly essays on literature and the visual arts; *Corriente alterna* (1967) compiles essays on aesthetic, philosophical and contemporary issues; *Cuadrivio* (1965) provides insightful analyses into the works of Rubén Darío, Ramón López Velarde, Fernando Pessoa, and Luis Cernuda; *Los hijos del limo* (1974) presents a comprehensive and systematic analysis of poetry since Romanticism; and *El arco y la lira* (1956, 1967, 1972) explores all aspects of creative activity. In addition, certain essays were regrouped to form such specialized volumes as *Traducción: literatura y literalidad* (1971) and *Los signos en rotación* (1971). Paz also contributed translations of diverse poets in *Versiones y diversiones* (1974), collaborated with Charles Tomlinson, Edoardo Sanguinetti and Jacques Roubaud on *Renga* (1971) and wrote a poetico-philosophical tract, *El mono gramático* (1974). Since many of these works have been made available in English, Paz is becoming increasingly known by North American readers.[2]

These essays reveal most of Paz's preoccupations which take shape in his poems. During nearly forty years of wide and informed reading, Paz demonstrated in some exemplary creative criticism, the importance and impact, not only for himself but for all contemporary poets, of modern literature: for the young Paz, Unamuno, Machado and José Bergamín were influential; later he expressed admiration for and demonstrated extraordinary insight into the works of Baudelaire, Mallarmé, Rimbaud, Apollinaire, the French surrealists, the German Romantics and in particular Novalis, Donne, Blake, Eliot, the Spanish baroque poets Góngora and Quevedo, Rubén Darío, Lugones, Jorge Guillén and Cernuda; he extolled the literary merit of Mexican writers such as Xavier Villaurutia, Alfonso Reyes, José Juan Tablada and López Velarde. Paz never relinquishes his poetic independence to affiliate himself to any literary or political group. Although he supported the Republicans during the Spanish Civil War, he rejects Marxism as a narrow concept of man. Similarly, his interest in surrealism and in André Breton stems from the fact that he values the influence they had in expanding the possibilities for perception and expression.[3] From his interest in and eventual contact with Oriental philosophies, he began to formulate much vaster conceptions of the modern world. In a sense, El mono gramático is the product of these reflections. In his quest toward aesthetic refinement, Paz has delved in Occidental, Oriental and Amerindian cultures and literatures. In his essay, "Literatura de fundación", he affirms that "no hay escuelas ni estilos nacionales; en cambio, hay familias, estirpes, tradiciones espirituales o estéticas, universales".[4] This conception of literature is in harmony with his conception of the universe -- there is unity in plurality -- so that he can assert:

> Los estilos son colectivos y pasan de una lengua a otra; las obras, todas arraigadas a su suelo verbal son únicas. . . . Únicas pero no aisladas: cada una de ellas nace y vive en relación con otras obras de lenguas distintas. Así, ni la pluralidad de las lenguas ni la singularidad de las obras significa heterogeneidad irreductible o confusión sino lo contrario: un mundo de relaciones hecho de contradicciones y correspondencias, uniones y separaciones.[5]

Such an attitude was inherent to Modernism and the avant-garde in Spanish America whereby cosmopolitanism and nativism are equally valued. Although, according to Paz, a literary tradition is defined in aesthetic rather than in nationalist terms, an overview of the literary tradition of Mexico, a more complex and extended one than that of Québec, is indispensable to understanding the self-conscious trajectory of Mexican writers in achieving literary expression.

Ever since Andrés Bello's proclamation of spiritual and literary emancipation in 1823, Latin American writers aspired to developing a distinctive literary tradition. However, not until the advent of Modernism, which historically is credited with having brought to Spanish America the first important acknowledgement of a significant literary contribution, did there emerge among writers a sense of true literary expression distinct from that of Spain. The innovations brought about by the Modernist poets were to have enduring consequences owing to the influence of French Symbolism:

> Insatisfechos con la garrulería y la tiesura imperantes de España, los hispanoamericanos comprendieron que nada personal podía decirse en un lenguaje que había perdido el secreto de la metamorfosis y la sorpresa. Se sienten distintos a los españoles y se vuelven, casi instintivamente, hacia Francia. Adivinan que allá se gesta no un mundo nuevo, sino un nuevo lenguaje. Lo harán suyo para ser más ellos mismos, para decir mejor lo que quieren decir. Así, la reforma de los modernistas hispanoamericanos consiste, en primer término, en apropiarse y asimilar la poesía moderna europea.[6]

By introducing new words, more immediate concepts and analogies, and by rediscovering traditional Spanish rhythms, the Modernists extended the limits of literary language in Spanish poetry and evolved toward a more dynamic expression of Spanish American reality. As Paz explains it, the changes which resulted liberated Spanish verse: "No atacaron la sintaxis del castellano; más bien le devolvieron naturalidad y evitaron las inversiones latinizantes y el énfasis".[7] Historically, this change is considered the first step toward modern poetry in Spanish America.

In Europe, especially during the second and third decades of the twentieth century, French writers and painters were once again radically transforming the conception of art and of poetry with the rise of cubism and surrealism. Again a Spanish American, the Chilean poet Vicente Huidobro, introduced the works of the French avant-garde into Spanish literature.[8] According to his poetics, the poem was to capture artistically the dynamism of the modern world. In poetry, important contributions were made by César Vallejo with the publication of _Trilce_ (1922) and by Pablo Neruda with _Residencia en la tierra_ (1933) in which they began to assimilate the forms of the European avant-garde while writing within a distinctively Spanish American context.[9] This period truly marks, according to Paz and other literary historians, the beginning of Spanish American poetry. By this, they refer to a particular attitude where self-confidence has replaced imitation of European movements and where cosmopolitanism for its own sake is displaced by Americanism as an inner universalism.

Paz recognizes the strength of his own Mexican literary tradition when he writes:

> Al fin el público comprobaría que el período moderno no sólo es el más rico de nuestra historia literaria, sino que también es uno de los más intensos y significativos dentro del movimiento general de la poesía contemporánea en lengua española. En efecto, alguna de las aventuras más arriesgadas y ciertas de las obras más perfectas de la poesía hispánica son mexicanas.[10]

He subsequently insists on the significant contribution of José Juan Tablada,[11] López Velarde,[12] Alfonso Reyes, and Los Contemporáneos. He praises Tablada, whose haiku and other short poems, helped to popularize the idea that the poem is an autonomous entity; Ramón López Velarde, whose affinities with Laforgue are evident in the fusion of prosaic language and the poetic image; and Alfonso Reyes, whose essays on poetry, "quizá los más importantes en nuestra lengua",[13] brought to criticism a cosmopolitan outlook and penetrating insight. The metaphysical poets of discipline and solitude, such as Los Contemporáneos, produced works of deeply personal and reflexive tendencies. Carlos Pellicer, acclaimed by some as Mexico's first truly modern poet, explored nature through metaphor, and injected vitality and immediacy into traditional themes. Another participant in the group, Xavier Villaurutia was, according to Andrew Debicki, "en gran parte responsable de la renovación literaria y cultural de México en los años 30 y 40".[14] With the intention of dissociating objects from their accepted referential meaning, Villaurutia uses them in his poems to give form to the ineffable, as in this excerpt:

> El aire juega a las distancias:
> acerca el horizonte,
> echa a volar los árboles
> y levanta vidrieras entre los ojos y el paisaje.[15]

Finally, with Paz himself and the Taller group, for whom language becomes a zone of intense exploration of the universe rather than a means of expressing it, poetry reaches its more pure, least referential, expression. In Paz's poetics, poetry is the route to knowledge.

His formidable essay production suggests the presence of an evolving consciousness which eventually explores the ancient myths of Mexico, the Judeo-Christian tradition and the Oriental mind in its search for cosmic harmony. Paz's concept of the poetic experience is inextricably dependent on comprehending his vision of the world because for him "un poema es un objeto hecho del lenguaje, los ritmos, las creencias y las obsesiones de este o aquel poeta y de esta o aquella sociedad".[16] According to him, modern literature is governed by change and the future, by linear, sequential time and, therefore, by destruction and dissolution. To illustrate the radical change in perception which occurred in modern times, he explains that the word revolution, whose original meaning was the turning of the stars as a visible manifestation of circular time,[17] has evolved to signify a violent break with the old order and the establishment of a new, more just, or more rational order.[18] However, in his conception of the universe, Paz rejects this dissonant and fragmented view of the world and, in his post-1961 essays, he extolls the harmony and balance which form the basis of Oriental thought and art:

> El pasado de los primitivos, siempre inmóvil y siempre presente, se despliega en círculos y en espirales: las edades del mundo. Sorprendente transformación del pasado atemporal: transcurre, está sujeto al cambio y, en una palabra, se temporaliza. El pasado se anima, es la semilla primordial que germina, crece, se agota y muere -- para renacer de nuevo.[19]

Whereas harmony and continuity characterize this world view, separation and dissatisfaction define Western thought and art. All Paz's poetic works seek to resolve this crisis; his search for cosmic harmony underlines the tensions inherent in Western thought.

This quest is at the centre of all Paz's poetry. Those critics who have studied the evolution of his poetic works until 1968 have observed that his early poems contain all the thematic and metaphysical elements of his more mature poetry. However, since the chosen text, La centena, includes poems published over a period of more than thirty years, the material will have to be divided into categories within which certain preoccupations define further the texts which it includes. The existence of sub-divisions is indicated in Rachel Phillip's inquiry whose stated goal is to "explore the counterpoint between the changing facade of Paz's poetry and the constant pattern behind it".[20] The inner core of Paz's poetry, the search for transcendence, for the reconciliation of opposites, is achieved, according to Phillips, by different means in different works, which she describes in terms of modes: the mythic mode, the surrealist mode and the semiotic mode. In her conclusion, she returns to the three major collections, Libertad bajo palabra, Salamandra and Ladera Este, and examines the variations within them of the cycle of transcendence. She concludes that the changes, which are expressed thematically, aesthetically and linguistically, show an evolution in Paz's quest which was, at first, expressed through images of death, destruction and dissolution and which reached maturity with images of rebirth, creation and resolution.[21] Andrew Debicki has demonstrated by means of a thematic analysis that these preoccupations dominate in Paz's work: "El tema de la soledad del hombre, el esfuerzo por transcenderla mediante el amor y la poesía, las tensiones dialécticas entre soledad y unión, ser y no-ser y vida y muerte, todos estos asuntos se destacan en la obra lírica de Paz".[22] However, and this, he asserts, is the central focus of Paz's poetry, it is not the contradictions between themes which are brought to the foreground but the perpetual movement between them. Debicki has isolated as significant the theme of perpetual movement which manifests itself not only semantically but linguistically as well.

As various analyses of the themes of space, time, death, love, creation, and solitude have indicated, the impression of a universe in perpetual movement is reinforced by the polyvalence of a basic vocabulary. Rachel Phillips examines the different spiritual states expressed at different stages in the evolution of Paz's vision through the use of the same lexicon; she analyzes the semantic variations which are produced by the use of the lexical invariants, "instante", "mediodía", "espejo", "presencia", and "transparencia".[23] This is also the basis of Carlos H. Magis' important study of symbols in La estación violenta in which he illustrates the polysemy which results in a core group of words when these are combined with other words. Hence, he attributes the creation of poetic meaning to the grammatical structures in which the words are used,[24] and confirms the hypothesis that a linguistic approach is a necessary method in understanding the ways in which Paz uses language to create poetic meaning. Jorge Rodríguez Padrón's study, in which he substantiates Magis' theory of the constancy and mutability of Paz's themes achieved through the manipulation of language, establishes that freedom, destiny, death, and eroticism, as presented in the early poems, are transformed into a new sensibility in the later poems although they do not lose their essential significance. He maintains, therefore, that only through a study of the changes in language can the critic comprehend Paz's vision of the universe: "El cambio en la comunicación es reflejo inequívoco de un cambio en los conceptos de tiempo, historia, creencias".[25]

The evolution of Paz's poetry has also been studied according to the changes in his concept of time. Roberta Seabrook, for example, maintains that there is a cosmic vision in all Paz's works which has been modified through the years as he searched to express his vision of reconciliation and transcendence. Time is an essential component of this trajectory: "Creemos que la dirección que toma el lenguaje en la poesía última de Paz no es ilógica sino continuación de su visión del poema como diálogo con el tiempo, y de su esfuerzo por destruir todas las dualidades, incluyendo las de forma y contenido".[26] Seabrook's statement suggests by extension that this change should be evident in the linguistic features of his later poems. Initially, time was conceived as the return to a pure beginning: "Tiempo paradigmático, no el lineal y prospectivo de la historia sino el vertical, tiempo de purificación, de restablecimiento de los vínculos, de resurrección, tiempo edénico donde las palabras recuperan su sentido".[27] Then, the resolution of the dialectic, the rejection of historical time and the pursuit of a perpetual present encompassing all ages, comes in Ladera Este where resolution is symbolized by the instant. Passion and the instant are both epiphanic moments for Paz and, during this period, there is a preponderance of erotic imagery in his poetry. Woman, like nature, is dualistic. She attracts and terrifies but ultimately she is the means by which a higher awareness may be attained. Within this scheme, the couple, representative of this ability to attain a resolution, also symbolizes the cyclical nature of existence, perpetual movement, "fijeza y vértigo".[28] Saúl Yurkievich, Julio Ortega and Julio Requena have all shown that Paz's vision of time is central to his poetics. Roberta Seabrook, whose studies focus on Paz's later works, declares that time is "el hilo que unifica toda la poesía de Paz".[29]

But, Paz's poetic journey toward the attainment of a resolution develops in stages which may be useful in establishing divisions for closer study. In general, the categories formulated pertain to three specific periods defined by the predominance of social and historical elements: the first period, which ranges from 1935 to 1957, coincides with the poems of Libertad bajo palabra: obra poética, 1935-1957 and centers on the European tradition; the second includes the poems of Salamandra, 1958-1961 and concentrates on the ancient cultures of Mexico; whereas the third period pertains to the discovery and assimilation of Oriental cultural concepts and includes the poems of Ladera Este, 1962-1968. These three periods are maintained in La centena. However, for Roberta Seabrook, the fluid quality of Paz's cosmic vision should not be segmented. For other critics who argue that the most expedient segmentation is the one outlined above, the main criteria proposed are thematic and stylistic.

The first period introduces certain basic themes, such as time, love and creation, and presents poetry as a journey, an incessant search; and, within this vision, man seeks to surpass the limitations of the human condition. Therefore, poetry and metaphysics meet in this aspiration toward an Absolute which is represented as "regresar al origen".[30] The desire to return to the beginning is expressed linguistically, claims Jorge Rodríguez Padrón: "La palabra empieza a ser valorada como objeto, como signo, más que como significación; y a partir del goce y la visión de esos signos, de esos objetos, entramos en un círculo temporal distinto: el del presente, el del ahora".[31] As is implied in this quotation, time has linguistic as well as symbolic implications in Paz's poetry. However, whereas most critics allocate ¿Águila o sol? to the first period, Rodríguez Padrón argues that this work embodies the same preoccupations contained in Salamandra. These are "esa reflexión existencial que lo llevará al encuentro con el pasado originario, pasado histórico y ancestral", "la presencia de la duplicidad, de la incertidumbre en la unidad", and "la incorporación de elementos irracionales, de la estética surrealista, como liberación, como exaltación de la capacidad creadora".[32] The latter characteristic does, in fact, pertain especially to the works of Salamandra but the first two do not; they are characteristic of the first period. It is because of this kind of arbitrariness that Roberta Seabrook prefers to concentrate on the cycle of themes in Paz's work. She does not recognize a distinct change between the works of Libertad bajo palabra and Salamandra. The cycle, which begins with the anguish experienced due to the difficulty of communication and which reaches a stage of optimism with the perceived possibility of communication, as in the poems of La estación violenta (1948-1957), is repeated in Salamandra. The difference, claims Seabrook, is that in these two works man is confronted with the technology which has robbed him of his humanity.[33] The imagery is, therefore, much more precise and concrete whereas the syntax is increasingly fragmented. Accepting ¿Águila o sol? as part of the second period would, therefore, require the critic to disregard the stylistic differences between its discursive and conversational prose, and the terse and suggestive verse of Salamandra.

The uniformity in the second category results from the conflict between the desire for communication and the implacability of language. Even if poetic language is the protagonist of all of Paz's poetry, it assumes, in Salamandra, a distinct facet -- a search for form.[34] Jorge Rodríguez Padrón places the emphasis, in this second period, on the uncertainty which emanates from the poems. As a result, the images which predominate are multi-faceted and ever-changing. He describes the effect as follows:

> El espacio y el tiempo no se definen de modo unitario, sino que se reconvierten constantemente, se renuevan a cada instante. Cualquier cambio producido en la sintaxis del poema . . . revierte en un cambio de significado, puesto que la lectura se hace múltiple, y debe atender a todos los elementos y voces recurrentes en la poesía.[35]

Whereas in the poems of Libertad bajo palabra, the harmony sought between total opposites was perceived as an unrealizable ideal, in the poems of Salamandra the two poles have disappeared and have been replaced by duplicity and uncertainty. This change is expressed "en la experimentación de la sintaxis del poema, como materialización de ese pensamiento".[36]

There seems to be a general consensus that the third period includes the poems of Ladera Este and Blanco. The solution to the dialectic is found in Oriental thought and philosophy where historical time is embraced in the instant and where a new composure, an attitude of affirmation, replaces the despair and frustration of Salamandra. Most critics agree that the embodiment of this resolution is the long poem Blanco. As Graciela Palau de Nemes explains, it is "an outstanding work in form and in content: the culmination of a quest, a poetics and a philosophy of life, an artistic spectacle which allows the reader full participation".[37] In Blanco, two principal components of Paz's work, poetry and the couple, converge to form a harmonious equilibrium bordering on perfection. Rodríguez Padrón explains the nature of the confluence which occurs:

> Con este libro se consuma la conjunción de los tiempos dispares y particulares en el espacio puro que es el poema: se consuma la reunión, la totalidad, que no deja de ser nunca colectividad, porque no supone reducción a la unidad, sino confluencia de las peculiaridades individuales en una totalidad armónica.[38]

Paz's conception of poetry as a cyclical process which embraces all aspects of the universe achieves its ultimate expression in the semantic rotation of Blanco.

Since most critics agree that the divisions maintained in La centena create units of poems which have common characteristics, especially thematic and aesthetic, we will use these to organize our inquiry into the stylistic features of each.

Certain aspects of the creative process evident in Paz's poems have been explored by critics, using various critical approaches: Ruth Needleman examines the demanding role of the reader;[39] Elsa Dehennin compares divergent semantic elements;[40] Saúl Yurkievich and Jorge Rodríguez Padrón study language as the central theme;[41] Roberta Seabrook examines the analogical tradition in Paz's later poetry;[42] Ramón Xirau and Carlos H. Magis apply the principles of poetic semantics to the analysis of symbols and images;[43] and Julio Ortega explores the coincidence of the questioning of the persona and the expressive instrument.[44] Rodríguez Padrón comments briefly on the evolution in Paz's style concurrent with the three periods delimited. The double movement, which seeks compression and dispersion at the same time, is expressed by the use of simple grammatical forms: "O participios . . . o la utilización de un presente continuo, a veces apoyado por el gerundio, o por partículas temporales reiterativas . . . o conclusivas. Además, cada uno de estos poemas siempre está construido sobre dos elementos temáticos que se contraponen y complementan a un tiempo".[45] Implicit in this statement is the belief that Paz's search is expressed or reinforced linguistically. With the third period, there is a marked change in the use of language due to an evolution toward cosmic unity. Grammatical structures no longer establish relationships between words and segments; the structures of discourse and punctuation have disappeared; spatial distribution, simultaneity and parallelism play a more important role. Hence, the act of reading becomes more active and less linear:

> El poema necesita ser visto, y hay que tener en cuenta igualmente la simultaneidad de voces que se suman en él, la pluralidad de textos que confluyen en un único texto. El lector tiene que abandonar su pasividad, sortear las dificultades y vericuetos íntimos, que sólo aparecerán claros en el momento en que sea capaz de abrirse multiplicadamente a las diversas combinaciones espaciales del verso, aparentemente caótico e incoherente, pero rico y sencillo en su multiplicidad.[46]

In the poems of Ladera este but especially in Blanco, grammatical components combine with spatial components to create their own system of expression. Syntax, as it had functioned in the works of the first period, becomes increasingly limited as a way of describing Paz's style. As his poetic adventure approaches a resolution, significance is achieved by means of a system of complex associations, some of which are not strictly linguistic.

Although Rodríguez Padrón's general observations about the predominant stylistic features of Paz's works may be accurate, they are neither collected systematically, nor compared and analyzed. However, his schematic comments suggest that such an inquiry would contribute, in a significant way, to the description of Paz's expressive system. Ramón

Xirau, whose own studies of Paz's work are invaluable for their analytic lucidity, views more skeptically stylistic analyses and dismisses them as pedantic and useless: "La estilística analiza los constantes y variables imaginativas del poeta; podría aplicarse el mismo método a la lectura del periódico".[47] It is precisely the recurrence of variables and the way they pattern which create significance in literary works. In fact, the theories advanced and applied by Roman Jakobson and S. R. Levin, among others, and proposed as the basis of this study, refute the statement made by Xirau. Rather, it is believed that a thorough and systematic inquiry into the system of expression of Paz's poetry, concentrating on the selection of and the changes in the use of grammatical structures, will show that the changes and modifications in his world view are also reflected in the style.

## B. Fernand Ouellette

Fernand Ouellette was born in Montréal in 1930 in a working class family which valued manual skill more highly than it did intellectual pursuits. However, typical of many boys of his generation, he received a classical education in the seminary which he entered at the age of thirteen but which he left four years later. His description of this period, recollected in Journal dénoué, already indicates that he would develop a love of music which would only rival his passion for the mystical.[48] His real education only began around the age of nineteen when he finally learned "à devenir plus logique, à réfléchir, à synthétiser",[49] and to pursue actively literary and philosophical interests through reading.

Like Paz, Ouellette is a self-taught intellectual who has not ceased to discover and question the world of ideas. Now working for Radio-Canada as a producer of cultural programmes pertaining to international writers and thinkers, he often integrates his media work and his writing.

Ouellette's journal, Journal dénoué (1974) and his essays, which have been collected and republished in Les Actes retrouvés (1970) and Ecrire en notre temps (1979), reveal an interest in a wide variety of writers, philosophers and poets: he has reflected on his readings of Novalis,[50] Kierkegaard, Pierre Jean Jouve, Léon Bloy, Henry Miller, Blaise Cendrars, T. S. Eliot, Tagore, Yves Bonnefoy, Rina Lasnier, and Robert Marteau, as well as on contemporary painters and on the composer Edgar Varèse.[51] These interests stem from a philosophical quest rather than a stylistic one, as Ouellette himself explains: "Je me fortifiais en allant ainsi de solitaire en solitaire. De découverte en découverte, j'étais davantage conscient d'appartenir à un certain arbre spirituel".[52] His essays often become the chronicle of a personal quest. Such is the nature of his book-length, Depuis Novalis: errance et gloses (1973), in which he relives, by reading Novalis's works, the impulses which had been at the centre of his own writing: "Comment ne pas sentir un rapport profond entre le cheminement de Novalis et ma propre démarche le long de murs que l'on érige afin d'empêcher la parole de prendre corps et de s'élever? Il s'opérait vers la lumière un retournement que je n'avais pas prévu".[53]

Many of Ouellette's essays and poems were originally published in the literary review Liberté of which he was a founder in 1958. While contributing to the review and directing it, Ouellette continued to pursue his own aesthetic and humanistic concerns. Only occasionally has he taken an ideological stand; in 1971 he refused the Governor General's Award for his book of essays, Les Actes retrouvés, on the grounds that he could not receive an award from and, consequently, recognize a government which had implemented the War Measures Act, a government-sanctioned violation of personal freedom. The poet, he claimed, "ne peut pas être le complice de cet avilissement, de cette déshumanisation. Car sa fonction sociale éminente est de veiller sur l'âme du langage".[54] Ouellette's other social concerns, as expressed in his essays, deal with the effect of ideologies on man; he particularly condemns the disdain for humanitarian values and the violence implicit in revolution and terrorism.[55] He has, however, developed friendships with many writers from Third World countries through the yearly Rencontre Québécoise Internationale des Ecrivains which he instituted in 1972 with André Belleau and Jean-Guy Pilon. Their intent was to provide an "ouverture au monde"[56] for writers from Québec by creating an opportunity for dialogue between writers of diverse countries. In this respect, Fernand Ouellette is playing an important role in the development of poetry in Québec by making more accessible to the poets of his own and of later generations a more universal and less limiting concept of art than that which proliferated in Québec before 1960.

The evolution toward linguistic self-confidence, of which Ouellette himself is one of the more successful examples, began in Québec with Hector de Saint-Denys Garneau (1912-1943). Before 1935, the poets of French Canada were self-conscious of their isolation, of their lack of tradition. To compensate, some poets attempted to create a distinctively French-Canadian poetry which is characterized primarily by nationalist fervour, folkloric themes, rural simplicity, and a general malaise. These themes were expressed in the forms preferred by the French Romantics, forms which were foreign to the French-Canadian literary tradition. According to Gilles Marcotte, the major breakthrough for poetry occurred when poets turned their vision inward: "Ces signes tout extérieurs sont aujourd'hui révoqués et l'on convient qu'avec Saint-Denys Garneau la poésie canadienne-française s'est résolument tournée vers l'homme".[57] Influenced and inspired by the French Symbolists, Saint-Denys Garneau introduced in his poems their sense of rhythm and their concept of analogy. He modified poetic forms and adapted them to his melancholic mood. A sense of forced alienation and exile from the world emanates from his poems, as in this example from "Cage d'oiseau":

> Je suis une cage d'oiseau
> Une cage d'os
> Avec un oiseau
> L'oiseau dans sa cage d'os
> C'est la mort qui fait son nid[58]

In concise, laconic, even detached and unemotional verses, Saint-Denys Garneau creates the feelings of fear and entrapment which result upon the discovery that death is within man and, therefore, inescapable. The elemental imagery, centered on a limited number of substantives, repeats the closed, interior world of Garneau's poem. Alain Grandbois (1900-1975), who had lived in Paris, known the surrealists,[59] and travelled extensively, also brought to French-Canadian poetry a new vitality. His poems break with the restrictive narcissism of his predecessor and embrace a broader vision of man and the universe. They convey, thematically and stylistically, the feeling of immensity, of a limitless space, within which his cosmic adventure unfolds:

> Je marchais     je marchais     je tentais
>     d'atteindre le fond de ma nuit
> Je tentais d'atteindre ce formidable secret du
>     bout de la nuit
> Et cette aube légendaire des autres
> Et ce cri préparé pour chacun des hommes[60]

The use of basic substantives, of concrete verbs of action and of anaphora contributes to the creation of a dynamic chant of prophecy. It is this optimism toward the future which Ouellette admired at first in Grandbois' works.[61] Although today Ouellette claims to admire Garneau's poetry, in Journal dénoué he wrote:

> Dès ma première lecture de Saint-Denys Garneau, j'avais réagi contre lui. C'était un poison dont je ne voulais guère. Je crois que mon refus instinctif de ce poète était le signe d'une évolution significative. . . . A cette époque, l'expérience cosmique, l'expérience amoureuse d'Alain Grandbois me polarisaient fortement. Le verbe de Grandbois n'avait-il pas un souffle annonçant notre libération? Même s'il reflétait une solitude indéniable, il n'en était pas moins un appel à la vie. Par sa présence au monde, Grandbois ouvrait l'espace à la diversité des poètes qui se manifesteront surtout dans les années 50: Gaston Miron, Roland Giguère, Paul-Marie Lapointe, Jean-Guy Pilon, Luc Perrier et Gatien Lapointe.[62]

At the time, Ouellette condemned and rejected French Canada's first good contemporary poet because he was the embodiment of an oppressive historical attitude.

Two very different poets, Hector de Saint-Denys Garneau and Alain Grandbois, modernized the poetry of French Canada and prepared the way for the group of poets who founded Les Editions de l'Hexagone in 1953.[63]

Their common goal was to provide a publishing outlet for young writers but, since then, the group has come to represent French-Canadian self-confidence because of their desire to express "l'univers moderne de l'homme québécois, simultanément, en accréditant de nouvelles valeurs et en provoquant dans la jeunesse une prise de conscience du problème de l'identité".[64] They proclaimed the necessity of developing a distinctive mode of expression which would reflect both their society and their language:

> C'est entendu, nous parlons et écrivons en français et notre poésie sera toujours de la poésie française d'accord -- mais voilà, il faut le répéter, nous ne sommes plus Français. . . . Notre tellurisme, notre social, notre mental, ne sont plus les mêmes. . . . Si nous voulons apporter quelque chose au monde français et hisser notre poésie au rang des grandes poésies nationales, nous devrons nous trouver davantage, accuser notre différenciation et notre pouvoir d'identification.[65]

By professing the national importance of poetry, they succeeded in placing, for a time, the poet "sur la place publique".[66] However, no political or aesthetic orientation was ever imposed on the poets of l'Hexagone. Ouellette benefited from the literary dynamism of the period although he was never closely identified with the group itself.

This generation produced at least three other poets whose stature, within Québec as well as beyond its borders, is growing and whose works merit thorough investigation. Gaston Miron, Paul-Marie Lapointe and Roland Giguère are all contemporaries of Ouellette. However, they were not selected for this study because their poetics and their themes are too divergent from Paz's own to permit a viable comparison. Gaston Miron, who is, even after more than twenty-five years, the moving force behind l'Hexagone, is considered one of Québec's most nationalist poets.

Based on a distinctively *québécois* reality, Miron's most important work, *L'Homme rapaillé* (1970), expresses the universality of anguish and alienation. However, Miron's preoccupation with identity and with oral discourse[67] characterize too strongly his poetry for a comparison with the work of Paz to be fruitful. Paul-Marie Lapointe, whose first book of poetry, *Le Vierge incendié* (1948), was important in the literature of Québec because of its innovation and daring, takes pleasure in savouring and extending the image. His later works, *Arbres* (1960), *Pour les âmes* (1964) and *Écritures* (1980), may have provided an interesting point of comparison with Paz's work, due precisely to the development of his concept of the image which is always immediate, yet is fleeting and ever-changing. In Pierre Nepveu's description of Lapointe's later poetics, it is possible to see a link with Paz's cosmic vision: "Il ne pense plus la différence comme détour, comme cheminement, encore moins comme dialectique, mais comme productivité, comme multiplicité d'instants".[68] However, whereas Ouellette uses a very basic lexicon as does Paz, Paul-Marie Lapointe delights in savouring the richness and nuances in words. Similarly, Roland Giguère's works provide several points for comparison: the world is seen as dualistic; man seeks freedom and struggles to communicate. However, the chaos and fragmentation of his cosmic vision is expressed by means of surreal images which tend to move to the foreground. By selecting a poet who shares certain lexical, thematic and aesthetic similarities with Paz, we have isolated a number of invariants. This will permit the identification of linguistic divergences which stem from similar preoccupations. In his search for a densely expressed lyricism, Ouellette, like Paz, must express the inexpressible. That is why his poetry is centered on a duality which is recurrent, on language which struggles with its own inexpressibility.

According to Ouellette, his conception of his mission as a poet stems from a deep spiritual impulse with metaphysical overtones. In Journal dénoué he explains the importance of "fulgurance" in his poems:

> Ma quête est axée sur la fulgurance ou, plus précisément, elle est mise en mouvement par la fulgurance, et procède par errance dans l'espoir d'une entièreté. Cette quête du Tout est en relation à la fois avec l'Absolu, l'Être, et les autres hommes plongés dans le temps historique. Je suis contraint de m'accorder à l'Être (mot-signe de ce qui m'est inaccessible, moteur du Désir et point de convergence du Désir) et au Temps. Ce qui me rejette dans une errance inéluctable.[69]

His vision is basically dualistic: "la fulgurance" represènts the quest for an insight into eternity, for a revelation of the unity which is the essence of existence and of the universe; whereas "l'errance" places value on "les éléments dispersés de l'âme"[70] which range from despair to hope. For Ouellette, poetry has a very personal yet universal function:

> Sans doute mes poèmes sont-ils des mouvements du fond de l'âme, lesquels ne viennent à l'être que dans l'errance même de la parole. Cette errance me paraît l'antientropie par excellence. C'est une errance créatrice de rassemblement. Elle va dans la nuit, dépistant les éléments dispersés, appuyant l'âme dans son effort d'unification.[71]

The duality implicit in this system and the ensuing tension are at the core of Ouellette's poetry as is the constant, fleeting possibility of its realization. The creative experience becomes a mystical experience. Spatially and temporally, this experience manifests itself in linear movements (vertical/horizontal, past/future), always struggling against an opposite force. Being conscious of this tension, claims Ouellette, is the tragedy of existence.

It is in the poems of Ces anges de sang (1955) and Séquences de l'aile (1958) that Ouellette introduces the basic premiss on which his work is based. He explains in Les Actes retrouvés:

> La perception du tragique, et par conséquent de ses deux pôles, me semble la condition essentielle de l'acte créateur, de la tension profonde si nécessaire à tout poème, à toute oeuvre d'art, à toute vie. Dès qu'un homme accepte les deux pôles de son être, de son essence, il n'y a plus de lutte.[72]

This basic duality, expressed symbolically in his work by the use of semantic juxtapositions, places at the centre of Ouellette's poetry the theme of aspiration toward the Absolute and of the irrevocable menace of the Void. But, as Pierre Nepveu and Laurent Mailhot have observed, it is the movement and tension between the two poles which varies and which gives to each book of poems its own character. Pierre Nepveu shows that Ouellette's first two collections of poems express complementary aspects of the same movement. Upon awakening to the feelings of severance and anguish caused by an awareness of his fundamental duality, man reacts violently and seeks to deny the impasse. One solution, explained by Nepveu, imbues the poems of Séquences de l'aile with energy: "Séquences de l'aile . . . veut écrire une parole qui supprime la mort; le poème voudrait ici faire l'économie de l''errance', déboucher directement sur la passion la plus ivre et la plus vaste, sur l'être souverain".[73] Although the poems of Ouellette's second book represent an incursion into a modern and concrete world, the basic duality of his universe (earth/heaven, dynamism/immobility, descent/ascent) continues to be expressed and dramatized by means of the same basic lexicon as in Ces anges de sang.

By combining his personal search with a collective quest in the poems of Le Soleil sous la mort (1965), Ouellette confers a universal and ambiguously intimate quality to the world of his poems. In Nepveu's words, he achieves "le point de jonction entre l'intériorité et l'universel, le personnel et le culturel".[74] The full possibility of salvation through eroticism is explored, although, on a personal level, woman represents the threat of death and annihilation. She exemplifies the continued polarisation of symbols and images which characterize Ouellette's universe. Noël Audet explains: "On aurait remarqué que l'érotisme, parce qu'il est à la fois violence et tendresse, à la fois profondément charnel et spirituel, s'exprime à travers des symboles contraires que seule une réalité ambigüe permet de réunir".[75] The elusive quality of desire permeates the poems of this collection.

It is finally in the poems of Dans le sombre (1967) that communication and silence, violence and peace, fragmentation and unity, and dissolution and resolution are reconciled through the symbol of the woman. The poems of this collection do not illustrate an evolution toward a reconciliation as is evident in the other books but they repeat the same anguish, tension and aspiration. Finally, the search for coherence and unity is resolved with the acceptance of an imperfect and fleeting present. Then, with the last poems of Poésie, La Terre d'où. . ., (1969-71), Ouellette's verse acquires its greatest intensity as if, by its sheer excess, it could contradict the menace of an encroaching silence. The dualities which had been at the source of the anguish of the early poems eventually become integrated into the central movement toward a redefinition of harmony and perfection.

From the poems of Ces anges de sang to those of La Terre d'où. . ., there is an evolution, expressed thematically, in Ouellette's perception of the world, of existence and of Man. In this statement which refers to all of Ouellette's work, Laurent Mailhot claims that it is not the theme of duality itself which dominates but the tension and movement which results: "Intensité, tension, condensation sont les caractères les plus évidents de l'image et des séquences. Cette poésie cherche non pas à se rattraper, à se récupérer, mais à se totaliser en blancheur, à se métamorphoser en silence, en active contemplation".[76] Mailhot recognizes that there is an ineffable dynamism which permeates all Ouellette's poems but he does not explain or even suggest the ways it is communicated to the reader. Do themes and images convey this dynamism? Do linguistic elements play an active role in the signifying process? How are the reactions of the reader shaped by the specific way in which Ouellette uses language? Pierre Nepveu, Joseph Bonenfant and Noël Audet examine more closely than most critics do the system of expression of Poésie.

Pierre Nepveu's analysis of "la poétique de la tension" is sensitive to style and to the creation of poetic effects.[77] He shows that Ouellette's poetry, while respecting regular syntax, contains and, therefore, expresses tension through a deliberate manipulation of words and silence:

> Il n'y a probablement pas de concept du silence, mais il y a dans

> tous les cas l'indication que le langage du texte, et spécifiquement du poème, est toujours en relation dialectique avec son contraire. Nous retrouvons alors la notion d'altérité . . . mais désormais dans un sens beaucoup plus immanent au texte lui-même.[78]

He undertakes an analysis of the semantic aspects of the discourse in order to discover the very essence of that tension. In passing, he comments in a general way on Ouellette's use of poetic language. Joseph Bonenfant and Noël Audet, by means of different critical methods, show that Ouellette's poems display a careful selection of semantic opposites. Bonenfant applies the principles of structural poetics to "Doigts fusées", a poem selected from Séquences de l'aile, to show the coordination and harmony, on the phonic, syntactic and semantic levels, of poetic elements, and the rich texture which results.[79] Noël Audet observes that Ouellette achieves an unusual constancy in the semantic use of symbols,[80] and he concludes that it is the opposing movements toward the absolute and toward the void which make Ouellette's work distinctive. This distinction resides not exclusively in the fundamental duality at the centre of his universe but is the result of the movement toward an Absolute. Fernand Ouellette's work has not inspired a great number of critical articles but it has attracted the attention of a few critics who are well-versed in linguistics and semiotics and who have restricted their inquiries to his use of poetic language.[81]

Whereas Paz has produced a large body of work which is only in part represented by the selections which are collected in La centena, Ouellette's poetic production until 1971 was fairly limited. Therefore, it is at once more difficult to isolate specific stylistic periods but also less urgent. The criticism available indicates that there is, in Ouellette's body of work, a system of expression which is constant and well-developed. Pierre Nepveu suggests that there are variations in the structures of discourse which characterize individual works with the exception of Ces anges de sang and Séquences de l'aile, which he groups together. Therefore, our analysis will respect his categories and will work from the premiss that, albeit the deliberate and cohesive design of his symbolic system, Ouellette expresses an evolution in his conception of the duality of existence through stylistic preferences. As has been demonstrated, his poems explore the dialectical structure of the universe, the intensity created by the struggle between dissolution and resolution, and the elusive Absolute. These thematic preoccupations, it will be argued, are expressed through stylistic preferences which act on the reader and, when combined with the semantic components, lead the reader through the experience of the poem.

Although they belong, spiritually and aesthetically, to the same literary tradition, Paz and Ouellette bring to their poetry their individual concerns and their distinctive linguistic system. Both poets share similar conceptions of poetry as a creative activity which is not referential but in which expressivity itself becomes the focus. Whereas Ouellette is in constant search of means to express a troubling inner tension, Paz seeks to capture the exact expression of Man's and language's significance and unity. Where one is intensely personal, the other is lucidly universal. In general terms, Ouellette emerges as the deeply reflective seeker of ecstasy, of spiritual states in constant ascendence. In contrast, Paz manifests a philosopher's collected and deliberate analysis of universal phenomena in search of a centre, a harmony, a system. A systematic analysis of each poet's stylistic preferences will be undertaken in order to investigate the variations in the signifying process and the consequences for the expressivity of each poet's quest.

# FOOTNOTES

[1] (Mexico: Fábula). Paz remained a frequent contributor to many Mexican reviews and journals such as *Barandal* (1931-32), *Cuadernos del Valle de México* (1933-34), *Letras de México* (1937-47), *Ruta* (1938-39), *Taller* (1938-41), *Romance* (1940-41), *El hijo pródigo* (1943-46), *Plural* (1971-76), and *Vuelta* (1976- ).

[2] For example, in Québec, such diverse studies as Jacques Brault's "Remarques sur la traduction de la poésie", *Ellipse*, 21 (1977), pp. 10-35 and Pierre Nepveu's *Les Mots à l'écoute: poésie et silence chez Fernand Ouellette, Gaston Miron et Paul-Marie Lapointe* (Québec: Les Presses de l'Université Laval, 1979), refer to comments made by Paz on translation and on creative activity.

[3] *Corriente alterna* (Mexico: Siglo Veintiuno, 1968), p. 5.

[4] *Puertas al campo* (1966; 2nd edition, Mexico: Universidad Nacional Autónoma de México, 1967), p. 12.

[5] *El signo y el garabato* (1973; 2nd edition, Mexico: Joaquín Mortiz, 1975), p. 67.

[6] Octavio Paz, *Cuadrivio* (1965; 2nd edition, Mexico: Joaquín Mortiz, 1969), pp. 15-16.

[7] Ibid., p. 25.

[8] Vicente Huidobro went to Paris in 1916 where he befriended the Bateau-Lavoir group, published some of his most innovative poems and contributed to the small literary review *Nord-Sud*. His *creacionismo*, disputed as an innovation by both Pierre Reverdy and Gerardo Diego, became one of many almost indistinguishable -isms of the period. See David Bary, *Huidobro o la vocación poética* (Granada: Consejo Superior de Investigaciones Científicas, 1963).

[9] Paz writes: "En su segundo libro *Trilce* (1922), el poeta peruano asimiló las formas internacionales de la vanguardia y las interiorizó. Una verdadera traducción, quiero decir, una transmutación", in *Los hijos del limo: del romanticismo a la vanguardia* (Barcelona: Seix Barral, 1974), p. 186.

[10] *Las peras del olmo* (1957; revised edition, Barcelona: Seix Barral, 1971), p. 51.

[11] Paz has written several essays on Tablada: "Estela de José Juan Tablada", in *Las peras del olmo*, pp. 59-66; "Alcance: poesías de José Juan Tablada", in *El signo y el garabato*, pp. 186-189, and he has praised him in his essay "Poesía mexicana moderna": "No sólo fue el más perfecto y flexible de los poetas de la *Revista Moderna*, sino que, gracias a su admirable espíritu de aventura, es uno de los padres de la poesía contemporánea en lengua española", in *Las peras del olmo*, p. 54.

[12] Paz's admiration for López Velarde and the significance of his contribution not only to Mexican literature but also to Spanish and Spanish American literatures are expressed in several articles, but primarily in "El camino de la pasión" in *Cuadrivio*, pp. 67-130 and in "El lenguaje de López Velarde", in *Las peras del olmo*, pp. 67-74.

[13] *Las peras del olmo*, p. 55. Reyes attempted to define the literary experience in universal terms and place much emphasis on "la poesía como efecto de palabras". He comments on the deliberateness involved in the act of writing: "El poeta debe ser preciso en las expresiones de lo impreciso. Nada se puede dejar a la casualidad. El arte es una continua victoria de la conciencia sobre el caos de las realidades exteriores", in *La experiencia literaria* (1961; 2nd edition, Buenos Aires: Editorial Losada, 1962), pp. 80-81.

[14] *Poetas hispanoamericanos contemporáneos: punto de vista, perspectiva, experiencia* (Madrid: Gredos, 1976), p. 119.

[15] Xavier Villaurutia, *Obras* (Mexico: Fondo de Cultura Económica, 1953), p. 29.

[16] *Los hijos del limo*, p. 9.

[17] Ibid., p. 51.

[18] Ibid.

[19] Ibid., p. 27.

[20] *The poetic modes of Octavio Paz* (London: Oxford University Press, 1972), p. 2.

[21] Ibid., pp. 153-154.

[22] *Poetas hispanoamericanos contemporáneos*, p. 41.

[23] *The poetic modes*, pp. 85-117.

[24] "El símbolo en *La estación violenta* de Octavio Paz", in *Approximaciones a Octavio Paz*, edited by Ángel Flores (Mexico: Joaquín Mortiz, 1974), pp. 132-133.

[25] *Octavio Paz* (Madrid: Ediciones Júcar, 1975), p. 39.

[26] "La poesía en movimiento: Octavio Paz", in *Octavio Paz*, edited by Alfredo Roggiano (Madrid: Editorial Fundamentos, 1979), p. 232.

[27] Saúl Yurkievich, "Octavio Paz, indagador de la palabra", in *Fundadores de la nueva poesía latinoamericana: Vallejo, Huidobro, Borges, Neruda, Paz* (Barcelona: Barral Editores, 1971), p. 261.

[28] Guillermo Sucre, "La fijeza y el vértigo", *Revista Iberoamericana*, XXXVII, 74 (1971), pp. 47-72.

[29] "La poesía en movimiento: Octavio Paz", p. 232.

[30] Jorge Rodríguez Padrón, *Octavio Paz*, p. 98.

[31] Ibid., p. 100.

[32] Ibid., p. 103.

[33] "The poetry of Octavio Paz: 1957 to the present" (Unpublished Doctoral Dissertation, City University of New York, 1977), p. 234.

[34] Ibid., p. 83.

[35] *Octavio Paz*, p. 113.

[36] Ibid., p. 132.

[37] "Octavio Paz: Invention and tradition, or the metaphor of the void", in *The perpetual present: the poetry and prose of Octavio Paz*, edited by Ivar Ivask (Norman: University of Oklahoma Press, 1973), p. 89. Although *Blanco* is perceived as the culmination of a quest begun in 1935, it does not constitute Paz's last work.

[38] *Octavio Paz*, pp. 134-135.

[39] "Poetry and the reader", in *The perpetual present*, pp. 35-43.

[40] "Stone and water imagery in Paz's poetry", ibid., pp. 97-105.

[41] Yurkievich, "Octavio Paz, indagador de la palabra", in *Fundadores de la nueva poesía latinoamericana*, pp. 253-280; and "La topoética de Octavio Paz", ibid., pp. 281-186; Rodríguez Padrón, *Octavio Paz*.

[42] "The poetry of Octavio Paz: 1957 to the present".

[43] Xirau, "*Himno entre ruinas*: la palabra, fuente de toda liberación", in *Aproximaciones a Octavio Paz*, pp. 159-164; Magis, "El símbolo en *La estación violenta* de Octavio Paz", ibid., pp. 127-158.

[44] "Un poema de Octavio Paz", in *Figuración de la persona* (Barcelona: Edhasa, 1971), pp. 219-234.

[45] *Octavio Paz*, p. 102.

[46] Ibid., pp. 138-139.

[47] *Octavio Paz: el sentido de la palabra* (Mexico: Joaquín Mortiz, 1970), p. 10.

[48] In *Journal dénoué*, he confesses: "C'est donc vraiment au juvénat que je me rendis compte que j'aimais la musique. Dès cet instant, je fus en quelque sorte écartelé entre ma vocation à la sainteté et mon besoin impérieux de musique" (Montreal: Les Presses de l'Université de Montréal, 1974), p. 18. Eventually, he understood that his aspiration to sainthood was part of a more comprehensive tendency: "Ce que j'avais pris pour des élans de conscience religieuse n'avait peut-être été que les mouvements intenses d'une sensibilité polarisée par le Beau", ibid., p. 23.

[49] Ibid., p. 27.

[50] See also *Depuis Novalis: errance et gloses* (Montreal: HMH, 1973).

[51] Fernand Ouellette wrote the first biography of the French composer after discovering that little information about him was available. In *Journal dénoué*, Ouellette explains how his reading opens multiple doors: "En avril 1957, je reçus le choc de l'oeuvre de Varèse. C'est Henry Miller qui, par les pages passionnées de son *Cauchemar climatisé*, me donna le besoin d'aller à Varèse. . . . Pour la première fois j'écoutais une musique qui se déplaçait littéralement dans l'espace", p. 81.

[52] Ibid., p. 48.

[53] Ibid., p. 209.

[54] Ibid., p. 192.

[55] See these essays published in *Les Actes retrouvés*: "Le 'pouvoir étudiant'", pp. 125-131; "Gauche et droite", pp. 133-141; "Violence, révolution et terrorisme", pp. 143-157; and "La Tolérance est-elle un mythe?", pp. 159-184.

[56] Jean-Guy Pilon, "Une longue route", *Liberté*, XVI, 5-6 (1974), p. 78.

[57] *Une littérature qui se fait* (Montreal: HMH, 1962), p. 65.

[58] *Poésies complètes* (Montreal: Fides, 1949), p. 96.

[59] Jacques Brault, *Alain Grandbois* (Paris: Seghers, 1968), p. 20.

[60] Alain Grandbois, *Poèmes* (Montreal: L'Hexagone, 1963), p. 78.

[61] In an interview with Noël Audet in 1980, he grants that his interest in Grandbois has waned whereas his admiration for Saint-Denys Garneau has increased. Cf. "L'Irradiation poétique: entretien avec Fernand Ouellette", *Voix et Images*, V, 3 (1980), p. 437.

[62] *Journal dénoué*, p. 91.

[63] This stance became possible not only because of poets like Hector de Saint-Denys Garneau and Alain Grandbois but also because of the growing opposition to Duplessis' regime. This opposition manifested itself in art and in literature: in Paul-Émile Borduas' Refus global (1948) in which he condemned narrow, provincial attitudes in art and extolled freedom of expression; and in the works of such poets as Claude Gauvreau, Paul-Marie Lapointe and Gilles Hénault who were inspired by the liberating influence of surrealist precepts.

[64] Axel Maugey, Poésie et société au Québec, 1937-1970 (Québec: Les Presses de l'Université Laval, 1972), pp. 2-3.

[65] From l'Hexagone's prospectus released in 1960 and quoted in Maugey, ibid., p. 105.

[66] Gaston Miron, L'Homme rapaillé (Montreal: Les Presses de l'Université de Montréal, 1970), p. 61.

[67] Pierre Nepveu has analyzed in detail the importance of l'écriture-parole in Miron's poetry, in Les Mots à l'écoute, pp. 117-194.

[68] Ibid., p. 272.

[69] P. 213.

[70] Écrire en notre temps: essais (Montreal: HMH, 1979), p. 21.

[71] Ibid., pp. 20-21.

[72] P. 15.

[73] Les Mots à l'écoute, p. 60.

[74] Ibid., p. 72.

[75] "Structures poétiques dans l'oeuvre de Fernand Ouellette", Voix et Images du Pays, III (1970), p. 122.

[76] "Fernand Ouellette: Poésie: poèmes, 1953-1971",Livres et auteurs québécois, 1972 (Montreal: Editions Jumonville, 1973), p. 130.

[77] Cf. "Une poétique de la tension", in Les Mots à l'écoute, pp. 21-110.

[78] Ibid., pp. 13-14.

[79] "La Lecture structurale d'un poème de Fernand Ouellette", La Barre du Jour, 39-40-41 (1973), pp. 4-25.

[80] Voix et Images du Pays, III (1970), p. 108.

[81] In addition to the works referred to above, I would like to add two other important sources: Joseph Bonenfant, "Principes d'unité dans l'oeuvre de Fernand Ouellette", *Etudes Littéraires*, V. 3 (1972), pp. 447-461; and Paul-Chanel Malenfant, "La Partie et le tout: parcours de lecture chez F. Ouellette et R. Giguère" (Unpublished Doctoral Dissertation, Université Laval, 1979).

# CHAPTER III

# OCTAVIO PAZ'S *LA CENTENA*: PLURALITY IN SEARCH OF A CENTRE

In the Spanish anthology, *La centena*,[1] Paz has assembled within one volume one hundred of his most representative poems written between 1935 and 1968. The definitive version of these poems appears in the second edition of the three major collections: *Libertad bajo palabra: obra poética, 1935-1957*, *Salamandra, 1958-1961*, and *Ladera Este, 1962-1968*. In the case of some poems, it will be useful to refer to earlier versions since, when changes are made, they often point to stylistic choices which aim at achieving greater internal coherence.[2] A number of comprehensive analyses of poems selected from each division established in Chapter II will be undertaken in order to identify the significant grammatical and lexical segments and their function in the semanticization process. In this way, the role of these elements which have been shown to be active may be studied more systematically in the other poems. Also, using the conclusions reached by other critics concerning each poet's poetic evolution, I propose to explore the possibility of formulating conclusions about the changes in style which reflect this evolution.

The analyses in this chapter and in chapter IV are based on Roman Jakobson's definition of the poetic function by which the cohesiveness of a text is determined by its syntagmatic and paradigmatic relationships. Cohesion may be, and often is, achieved by the selection and convergence of phonological, lexical and syntactic elements which serve to create a poem's unity. This method is based on the belief that a poem has a structure which may be analyzed using linguistic concepts and that poetic language has its own system of patterns, recurrences and equivalences. As explained by S. R. Levin and Yury Lotman, the observation of patterns, whether these are phonological, lexical or syntactic, leads to the identification of foregrounded elements and to an understanding of semantic equivalences unique to the poetic text being studied.[3] Lotman explains, in _Analysis of the poetic text_, that the semantic load which words, segments, sentences, and entire texts acquire depends on the internal structure of a poem: "The meaningful elements of a language are connected by a complex system of correlations, comparisons, and contrasts impossible in an ordinary language construct".[4] This principle is also the basis of Roman Jakobson's proposed grammar of poetry in which the operative elements of a poem are considered identifiable when they form configurations which are related to the other dimensions of the poem.

Whereas Jakobson's theory has been extensively discussed and expanded, its practical application, especially beyond single works, is somewhat controversial. In this respect, the analyses proposed by S. R. Levin and Yury Lotman represent viable methods for the study of supra-sentence relationships.[5] Levin's theory of "coupling" is relevant to the extent that it illustrates the special kind of unity which is unique to poetry.[6] Lotman's studies in which he formulates principles to study stylistic heightening are especially applicable. However, as Lotman's own analyses illustrate, general principles which describe stylistic heightening should be formulated only within the context of the work being studied because, whereas "a deliberate increase in the use of a given element makes it noticeable, structurally active",[7] the reverse may also apply: "Diminished frequency may also be a mode of isolation".[8]

Finally, and this statement expresses an important premiss for this analysis, Lotman claims that in poetry grammatical elements create relational meanings and, hence, contribute to the transmission of the poet's vision of the world.[9]

A final consideration must be that the scope of the analysis demands expositional compactness. Rather than engaging in an exhaustive description of all linguistic aspects of a text, I will analyze the active, patterning elements, especially those which function at the lexical and syntactic levels. Attention will be focused on phonological patterning only when there is convergence with one of the other linguistic planes.[10] The primary features isolated for discussion, in each part of this and of the next chapter, will be those which recur frequently and those which complement or foreground the semantic elements of the text.

In those of his poems which capture his quest for transcendent awareness, Paz uses grammatical structures which serve to foreground time and space, movement and fixity, being and becoming, fragmentation and unity. All of these constitute aspects of the cosmic harmony, both aesthetic and spiritual, which is his constant quest. The necessity for the reconciliation of opposites is expressly stated in the first text of La centena, the prologue to Libertad bajo palabra:

> Invento la víspera, la noche, el día siguiente que se levanta en su lecho de piedra y recorre con ojos límpidos un mundo penosamente soñado. Sostengo al árbol, a la nube, a la roca, al mar, presentimiento de dicha, invenciones que desfallecen y vacilan frente a la luz que disgrega. (C9)[11]

In conclusion, he assigns to the poet and to language the power to achieve this desired state: "Contra el silencio y el bullicio invento la Palabra, libertad que se inventa y me inventa cada día" (C10). It is only appropriate then that the ways in which Octavio Paz creates the unity sought be analyzed through the word, and the combination and interaction of words.

## A. Libertad bajo palabra

The first group of poems in La centena were selected from the collection entitled Libertad bajo palabra and were written over a period of more than twenty years. Critics have designated this period Paz's formative stage during which he begins to use "los elementos que serán característicos en su obra".[12] Throughout this period, he explores in his poems and in his essays the relationship between man and the world, and between man and time. The metaphysical questions raised become an integral part of the quest in which man seeks to transcend the limitations of the human condition. This search is announced by Paz in the prologue: "Avanzo lentamente y pueblo la noche de estrellas, de palabras, de la respiración de un agua remota que me espera donde comienza el alba" (C9). If illumination is to be achieved, the speaker must transcend the obscurity and the limitations which impede his progress. The means to this transcendence, he seems to contend, is the Word by which a new, more desirable reality may be created.

These general observations, however, do not contribute to a description of stylistic features in the poems of this period. Only a close examination of several poems, using linguistic criteria, will bring to the fore the grammatical and lexical elements which recur sufficiently regularly to constitute a characteristic feature of Paz's expressive system. In order to identify these, a close study of three poems will be undertaken. From this study, I will attempt to formulate general categories, determined by the significance to which these structures contribute.

The poem "Piedra nativa" (C27) was originally published in Semillas para un himno (1954), which includes a series of poems whose dual themes have been described by Jason Wilson as follows: "Light leads the world out of the darkness of chaos, and the word out of the dark mass of language".[13] The title of the poem suggests the presence of an interplay of dualities; the adjective "nativa" carries two meanings which become significant in the poem: native and vernacular. In this search to recover original time, to return to elemental time, Paz's poetic universe finds its expression:

La luz devasta las alturas
Manadas de imperios en derrota
El ojo retrocede cercado de reflejos

Países vastos como el insomnio
Pedregales de hueso

Otoño sin confines
Alza la sed sus invisibles surtidores
Un último pirú predica en el desierto

Cierra los ojos y oye cantar la luz:
El mediodía anida en tu tímpano

Cierra los ojos y ábrelos:
No hay nadie ni siquiera tú mismo
Lo que no es piedra es luz

The poem consists of five stanzas which, because they alternate three and two lines per stanza, suggest a structure in spite of the poem's unrhymed, free-verse form. The lack of regular punctuation and the fact that all lines begin by a capital letter lead the reader to perceive each line as complete in itself.

In the first stanza, it is the transitive verb "devasta" and the intransitive verb "retrocede", both in the indicative present tense, which serve to identify the main lexical units, "la luz" and "el ojo".

On the semantic level, a cause and effect sequence seems to result: the aggressive act introduced in the first two lines unfolds on a cosmic plane and causes an inner personal retreat. This paradigm is useful in illustrating the relationships which develop:

| | |
|---|---|
| La luz | devasta las alturas |
| El ojo | retrocede |

Whereas, by virtue of their function as subject and by their presence at the beginning of the line, the nouns "luz" and "ojo" acquire semantic links, it is the qualifiers of "alturas" and of "ojo" which lend to them precision and which place them in binary opposition: "Cercado de reflejos", the eye retreats in a prisoner-like fashion ("manadas de imperios en derrota"). The lexical relationship between "reflejos" and "luz", the first and last nouns in the stanza, also serves to foreground the aggressor.

In the second stanza, juxtaposed images of devastation are presented. Although they are not syntactically linked to the previous sentences, they are semantically linked: after the retreat, only a landscape of stone and bones remains. The same juxtaposition of the general ("países") and the particular ("pedregales"), found in the first stanza, is repeated here; this juxtaposition is effected not only by means of the semantic load of the nouns but also by their modifiers. Whereas the adjective "vastos" would normally precede the noun it modifies, in this case, the comparison imposes a different order on this segment. Furthermore, by virtue of the comparison, the adjective, itself imprecise, acquires a more specific significance, suggestive at once of emptiness and of openness. Since the same connotations are conveyed in its syntactic counterpart, "de hueso", there is convergence on the semantic plane. The first line of the third stanza may be compared with those of the second stanza due to their similar syntactic structure (N+adj; N+de+N; N+sin+N = N+modifier), and, therefore, transcends the formal boundary. The noun "otoño", however, does not acquire negative connotations from its modifier. Autumn, traditionally a symbol for time past and approaching death, acquires a positive semantic load through its modifier "sin confines". Therefore, this syntagm, autumn rejuvenated through a promise of unlimited time, affects and clarifies the significance of the two previous nominal syntagms. Instead of conveying images of devastation and death, they suggest an indefinite time before life.

The idea of a primordial time emerging is carried into the next two lines of the third stanza. The optimism and forward movement implicit in the verbs "alza" and "predica" function in binary opposition to the potentially negative nouns, "sed" and "desierto". By placing the verb "alza" at the beginning of the line and thus inverting the SV syntagm, Paz succeeds in foregrounding the ideas of beginnings, of anticipation, which are implicit in "predica" and in "sus invisibles surtidores". Therefore, in the third stanza, the promise of life is assertively expressed through a lyrical description of a landscape on the verge of awakening. This same life-giving quality may be said to be performed in line 1 of the first stanza and in line 2 of the third stanza: perception and sensation become the actants and are personified.

The last two stanzas, which change to the vocative case, form an entity distinct from the first three stanzas. They clearly implicate an interlocutor. The command "cierra", which opens both the fourth and the fifth stanzas, functions as part of contiguous and congruent syntagms;

only in those relationships does its significance become evident:

| | | | | |
|---|---|---|---|---|
| Cierra | los ojos | y | oye | el canto de la luz |
| Cierra | los ojos | y | abre | los ojos |
| V | DO | | V | DO |

These four syntagms, which have a parallel grammatical structure (if the transformation "cantar la luz" = el canto de la luz" is accepted), combine semantically to form two parallel processes. The retreating eye of the first stanza becomes, at the end of the poem, the means to true vision. There is a simultaneous process of awareness communicated by means of both compound sentences: the former, which forms part of common belief that one shuts out the world in order to truly come into better contact with the magic or the poetic in it, lends to the latter a similar significance. "Cierra los ojos y ábrelos" may, due to its interaction with a syntactically parallel line, be understood as: close your eyes so that you may truly see. Whereas in the former instance, the continuity of movement is entirely understandable outside the context of the poem, in the latter line, "cierra los ojos" and "ábrelos" are lexical opposites which lose their usual meaning in this context and become parts of one process designating a movement from the outer world to an inner world. It is the surrealist proposition of Eluard's "rêveur éveillé".[14]

Both lines discussed above end with a colon and, therefore, probably function, if we assume that Paz uses them in a traditional way, either to prove or explain the statement made prior to the punctuation, or to make a statement which follows as a consequence or a summary of what preceded.[15] Let us consider the second line of the fourth stanza, "El mediodía anida en tu tímpano". There is a similarity in syntax between this line and line 3 of the third stanza:

Un último pirú    predica    en el desierto
El mediodía    anida    en tu tímpano

The semantic load of the adverbial phrases, which each form a syntagm, illustrates and emphasizes the movement inward which has occurred. "El desierto", which conveys the idea of space both lexically and syntactically, functions in opposition to "tu tímpano" which, although designating an inner space on a lexical plane, refers specifically to the interlocutor's inner space. By contrasting the semantic load of each syntagm, the reader becomes aware of the narrowing focus of the experience. This movement is also reflected in the use of the word "el mediodía". Rachel Phillips describes the significance of the term in Paz's early poetry: "Noon is for Paz the magic moment when time seems suspended or when this suspension appears most tantalizingly possible. Noon becomes the objective correlative of the poet's expectancy, the projection upon the natural cycle of this increased spiritual perceptivity".[16] Inasmuch as Phillip's explanation seems applicable to this poem, such a conclusion should only be reached if the formal relationships within the poem confirm this significance. In fact, because of the punctuation and because of the use of the determiner "el", "mediodía" loses its lexical meaning of exact time and transcends time itself by becoming a symbol for time. If line 2 is understood as an explanation of the statement made in line 1, then there develop semantic affinities between "luz" and "mediodía". This noun then becomes synonymous with beauty, perfection and transcendence.

The last two lines of the last stanza, which also follow a colon, may be interpreted as an elaboration on the simultaneous dichotomy proposed in the first line. These are the first statements of negatives, of which the second line is an insistent negation: "No hay nadie ni siquiera tú mismo". The use of "ni siquiera" to reinforce the idea of absence is made even more poignant by deliberately excluding the interlocutor and, by extension, the speaker. The last line reduces the entire lanscape to the lexical opposites "piedra/sol". The eye becomes the agent of the perception, uniting the inner and the outer landscapes.

A sense of vastness is conveyed in this poem by the predominance of the definite article as determiner. As a result, the drama unfolding within the poem takes place on a cosmic scale. Only when the possessive adjective is used, thus introducing the interlocutor, is there a suggestion of inward movement. In the last line, the key words "piedra" and "luz", which follow the respective copulative verb, function as complement and as specifiers of the neuter article "lo". The world is reduced to and defined by binary opposites.

Finally, a sense of timelessness results not only because of the depiction of an elemental world but also through the use of the indicative present tense and of the imperative. The present indicative is used, not to point to a specific moment, but to create an indefinite zone between past and future. This functions to convey continuous movement in an unspecified time frame. On the other hand, the imperative, used exclusively in those two key lines in the fourth and fifth stanzas, implies, by its very nature, a future action. However, its realization is never assured, only suggested. The selection and combination of these tenses in this poem contributes to the creation of an indeterminate time frame, but one which temporarily holds the future in abeyance.

Other poems of this period, such as the haikus of "En Uxmal", "Lección de cosas" and "Piedras sueltas", capture, in the barest of outlines, a moment in time. Roberta Seabrook, who studied extensively the influence of the philosophies, religions and literatures of the East on Paz's poetry, describes the haiku: "What distinguishes a haiku is its contents. Linking Nature to human nature in its brief images, it alludes to the mystery of existence. A sense of timelessness may be one of its commonplaces."[17] A closer study of a haiku written by Paz is necessary to understand how this effect is achieved. The poem "Mediodía" (C32) is quoted below:

> La luz no parpadea,
> el tiempo se vacía de minutos,
> se ha detenido un pájaro en el aire.

This world of the poem, presented in its most schematic form, is expressed in a restrained, even impersonal, tone. Time, the theme of the poem, is dramatized through the use of certain verb tenses which convey duration or its absence. Whereas the verb "parpadea" usually implies an action whose duration is fleeting, the negation of it suggests a state which, when contrasted with its possibility, intensifies the absolute stillness of the first image. The length of time of inaction is unspecified. In the second line, the reflexive verb "se vacía" conveys an impression of movement, but circular movement because the subject acts on itself. The use of the present perfect in the last line also emphasizes the fleeting quality of time. This tense is used to describe the result, perceived in the present, of an action which took place in the past.[18] Hence, in this image, the bird has stopped in flight and continues to be stopped. In this poem, Paz has captured the fleeting and transitory quality of time by juxtaposing three images in which duration and movement, or their absence, are expressed by means of the selection of verbs and verb tenses.

If the selection and combination of verbs contribute to the expression of a vacuum in time, it is the elemental nouns and their presentation which define the spatial sphere. The key nouns, "la luz", "el tiempo" and "el aire", are preceded by a definite article which, because of its generic function, lends to them a cosmic presence. Conversely, the noun "un pájaro", the only one in the poem to be accompanied by an indefinite article, is isolated due to its difference. The actant, whose presence and suspension in space best conveys a moment in time, is also, symbolically, the mediator between earth and sky. But in this poem, where even the bird has no earthly contact, celestial space, representative of an ideal perfection in Symbolist poetry, dominates. By extension then, "mediodía", present only in the title of the poem, becomes a metaphor for the perfect, isolated moment. This short poem introduces most concisely the lexical and semantic units which characterize Paz's poetry.

The third poem selected, "El cántaro roto" (C92-96), written in 1955, is typical of the poems of La estación violenta. They are characterized by long, irregular lines of unrhymed verse. The presence of punctuation is imperative for the reading of this poem because of the complex accumulation of phrases around a few matrix sentences: there are only seventeen sentences in 86 lines of verse. For the sake of compactness, some stanzas will be analyzed only briefly, but the entire poem is reproduced here, and accompanied by inset markings:

(a) 1 La mirada interior se despliega y un mundo de vértigo
    y llama nace bajo la frente del que sueña:
2 soles azules, verdes remolinos, picos de luz que
    abren astros como granadas,
3 tornasol solitario, ojo de oro girando en el centro de
    una explanada calcinada,
4 bosques de cristal de sonido, bosques de ecos y

respuestas y ondas, diálogo de transparencias,
5 ¡viento, galope de agua entre los muros interminables de
una garganta de azabache,
6 caballo, cometa, cohete que se clava justo en el
corazón de la noche, plumas, surtidores,
7 plumas, súbito florecer de las antorchas, velas,
alas, invasión de lo blanco,
8 pájaros de las islas cantando bajo la frente del que
sueña!

(b) 9 Abrí los ojos, los alcé hasta el cielo y vi
cómo la noche se cubría de estrellas.
10 ¡Islas vivas, brazaletes de islas llameantes, piedras
ardiendo, respirando, racimo de piedras vivas,
11 cuánta fuente, qué claridades, qué cabelleras sobre
una espalda oscura,
12 cúanto río allá arriba, y ese sonar remoto de agua
junto al fuego, de luz contra la sombra!
13 Harpas, jardines de harpas.

(c) 14 Pero a mi lado no había nadie.
15 Sólo el llano: cactus, huizaches, piedras enormes
que estallan bajo el sol.
16 No cantaba el grillo,
17 había un vago olor a cal y semillas quemadas,
18 las calles del poblado eran arroyos secos
19 y el aire se habría roto en mil pedazos si alguien
hubiese gritado: ¿quién vive?
20 Cerros pelados, volcán frío, piedra y jadeo bajo
tanto esplandor, sequía, sabor de polvo,
21 rumor de pies descalzos sobre el polvo, ¡y el pirú
en medio del llano como un surtidor petrificado!

(d) 22 Dime, sequía, dime, tierra quemada, tierra de huesos
remolidos, dime, luna agónica,
23 ¿no hay agua,
24 hay sólo sangre, sólo hay polvo, sólo pisadas de
pies desnudos sobre la espina,
25 sólo andrajos y comida de insectos y sopor bajo
el mediodía impío como un cacique de oro?
26 ¿No hay relinchos de caballos a la orilla del rió,
entre las grandes piedras redondas y relucientes,
27 en el remanso, bajo la luz verde de las hojas y los
gritos de los hombres y las mujeres bañándose
al alba?
28 El dios-maíz, el dios-flor, el dios-agua, el
dios-sangre, la Virgen,
29 ¿todos se han muerto, se han ido, cántaros rotos
al borde de la fuente cegada?
30 6Sólo está vivo el sapo,
31 ¿sólo reluce y brilla en la noche de México el
sapo verduzco,
32 sólo el cacique gordo de Cempoala es inmortal?

(e) 33 Tendido al pie del divino árbol de jade regado con sangre, mientras dos esclavos jóvenes lo abanican,
34 en los días de las grandes procesiones al frente del pueblo apoyado en la cruz: arma y bastón,
35 en traje de batalla, el esculpido rostro de sílex aspirando como un incienso precioso el humo de los fusilamientos,
36 los fines de semana en su casa blindada junto al mar, al lado de su querida cubierta de joyas de gas neón,
37 ¿sólo el sapo es inmortal?

(f) 38 He aquí a la rabia verde y fría y a su cola de navajas y vidrio cortado,
39 he aquí al perro y a su aullido sarnoso,
40 al maguey taciturno, al nopal y al candelabro erizados, he aquí a la flor que sangra y hace sangrar,
41 la flor de inexorable y tajante geometría como un delicado instrumento de tortura,
42 he aquí a la noche de dientes largos y mirada filosa, la noche que desuella con un pedernal invisible,
43 oye a los dientes chocar uno contra otro,
44 oye a los huesos machacando a los huesos,
45 al tambor de piel humana golpeado por el fémur,
46 al tambor del pecho golpeado por el talón rabioso,
47 al tam-tam de los tímpanos golpeados por el sol delirante,
48 he aquí al polvo que se levanta como un rey amarillo y todo lo descuaja y danza solitario y se derrumba
49 como un árbol al que de pronto se le han secado las raíces, como una torre que cae de un solo tajo,
50 he aquí al hombre que cae y se levanta y come polvo y se arrastra,
51 al insecto humano que perfora la piedra y perfora los siglos y carcome la luz,
52 he aquí a la piedra rota, al hombre roto, a la luz rota.

(g) 53 ¿Abrir los ojos o cerrarlos, todo es igual?
54 Castillos interiores que incendia el pensamiento porque otro más puro se levante, sólo fulgor y llama,
55 semilla de la imagen que crece hasta ser árbol y hace estallar el cráneo,
56 palabra que busca unos labios que la digan,
57 sobre la antigua frente humana cayeron grandes piedras,

58 hay siglos de piedras, años de losas, minutos
espesores sobre la fuente humana.

(h) 59 Dime, sequía, piedra pulida por el tiempo sin
dientes, por el hambre sin dientes,
60 polvo molido por dientes que son siglos, por siglos
que son hambres,
61 dime, cántaro roto caído en el polvo, dime,
62 ¿la luz nace frotando hueso contra hueso, hombre
contra hombre, hambre contra hambre,
63 hasta que surja al fin la chispa, el grito, la
palabra,
64 hasta que brote al fin el agua y crezca el árbol de
anchas hojas de turquesa?

(i) 65 Hay que dormir con los ojos abiertos, hay que soñar
con las manos,
66 soñemos sueños activos de río buscando su cauce,
sueños de sol soñando sus mundos,
67 hay que soñar en voz alta, hay que cantar hasta
que el canto eche raíces, tronco, ramas, pájaros,
astros,
68 cantar hasta que el sueño engendre y brote del costado
del dormido la espiga roja de la resurrección,
69 el agua de la mujer, el manantial para beber y mirarse
y reconocerse y recobrarse,
70 el manantial para saberse hombre, el agua que habla a
solas en la noche y nos llama con nuestro nombre,
71 el manantial de las palabras para decir yo, tú,
él, nosotros, bajo el gran árbol viviente estatua
de la lluvia,
72 para decir los pronombres hermosos y reconocernos y ser
fieles a nuestros nombres
73 hay que soñar hacia atrás, hacia la fuente, hay que
remar siglos arriba,
74 más allá de la infancia, más allá del comienzo,
más allá de las aguas del bautismo,
75 echar abajo las paredes entre el hombre y el hombre,
juntar de nuevo lo que fue separado,
76 vida y muerte no son mundos contrarios, somos un solo
tallo con dos flores gemelas,
77 hay que desenterrar la palabra perdida, soñar hacia
dentro y también hacia afuera,
78 descifrar el tatuaje de la noche y mirar cara a cara al
mediodía y arrancarle su máscara,
79 bañarse en luz solar y comer los frutos nocturnos,
deletrear la escritura del astro y la del río,
80 recordar lo que dicen la sangre y la marea, la tierra
y el cuerpo, volver al punto de partida,
81 ni adentro ni afuera, ni arriba ni abajo, al cruce de
caminos, adonde empiezan los caminos,
82 porque la luz canta con un rumor de agua, con un rumor
de follaje canta el agua

83 y el alba está cargada de frutos, el día y la
    noche reconciliados fluyen como un río manso,
84 el día y la noche se acarician largamente como un
    hombre y una mujer enamorados,
85 como un solo río interminable bajo arcos de siglos
    fluyen las estaciones y los hombres,
86 hacia allá, al centro vivo del origen, más allá
    de fin y comienzo.

The inset markings are necessary in this analysis to ensure clarity. When parentheses are used in paradigms, they designate either a change in the order of the words or a repetition of an omitted word.

The world of the poem opens onto a dreamscape of "vértigo y llama" which is quickly dispelled in (b) when the dreamer awakens finding himself alone amid drought and death. A series of rhetorical questions initiate the quest and introduce the disillusioning reality in which man is victimized. But, finally, resisting its dominance by pure effort of will, the dreamer announces the rebirth of light and of speech.

The drama unfolding in this poem depends only sparingly on clearly established relationships. It depends rather on an abundance of enumerated images which revolve around a matrix sentence. This structure is easily apparent in (a): (a) 1 is separated from the rest of the stanza by a colon; it also introduces both the situation and the persona. Emphasis is placed on the dreamscape rather than on the dreamer as this paradigm makes evident:

| | | |
|---|---|---|
| La mirada interior | se despliega | |
| y un mundo de vértigo | | |
| y llama | nace | bajo la frente del que sueña |

"La mirada" and "un mundo", contiguous and parallel syntagms, develop semantic associations: the dream acquires a spatial dimension which is reiterated and made more precise by the adjective "interior". The nominal complements, "de vértigo" and "(de) llama", function as modifiers of "mundo" and announce the kind of world which will unfold: one of giddiness, passion and colour. The tone of vibrancy and intensity of the dream contrasts vividly with and, therefore, highlights the passivity of the dreamer.

The nominal phrases which follow the colon are often semantically linked: in 2-3, spheres ("soles", "remolinos", "picos", "granadas", "centro", "astros", "tornasol", "ojo") and colour ("azules", "verdes", "de luz", "de oro") dominate; in 4, reverberating sounds ("cristal de sonido", "ecos", "respuestas", "ondas", and by association, "diálogo de transparencias"); in 5-6, vertical movement ("garganta de azabache", "cohete", "surtidores") and unrestrained movement ("galope de agua", "viento", "caballo", "cometa"); in 6-7, birds and their parts ("plumas", "alas", "pájaros"), and light ("antorchas", "velas", "blanco"). Most of the nominal phrases share similar grammatical structures; three predominate: N+adj; $NP_1$+de+$NP_2$; and NP+relative complement. In all structures, the noun acquires the qualities attributed to it by its modifier. However, and this principle is emphasized in the analyses of S. R. Levin,[19] the syntactic relationships between syntagms suggest that there are also between them semantic links. Potential circular movement is not foregrounded in all these segments, "soles azules", "verdes remolinos", "tornasol solitario", "ojo de oro girando", but it is their association, achieved syntactically, and their semantic interaction which heightens this semantic aspect of diverse images. The large variety and the predominance of nouns in (a) project a complex world in which its parts are foregrounded. This is achieved syntactically by the abundance of equivalence and partial equivalence structures which foreground individual nouns, and delay the semantic associations. Consequently, the apparent fragmentation which results produces an effect similar to the simultaneity of a painting; each phrase is not a metaphor for an absolute but a metonymy of an instant.[20]

With the opening of the exclamation in 5, accelerated movement, expressed semantically, is enacted rhythmically: images are more elemental and the enumeration of unqualified nouns creates a staccato effect. This is tempered in 8 with a totally articulated image which is, in fact, a synthesis of the previous images. Paradoxically, this reconciliation occurs "bajo la frente del que sueña": the dreamer may be present in his own dream but he also comes full circle and is on the verge of awakening.

Suddenly, with the use of the preterite in (b) 1, the ideal, indefinite time of the dream becomes a definite past time when specific actions were executed by a first-person speaker. The series of actions are contiguous, not simultaneous:

| | | |
|---|---|---|
| abrí | los ojos | |
| alcé | los ojos | hasta el cielo |
| vi | la noche | |
| (vi) | estrellas | |

There is no symbolic meaning associated with the N direct objects above; it is the direction upward, foregrounded by means of the only adverbial phrase, which takes precedence. Functioning in a similar way to the enumerative technique of (a), the series of images expresses wonderment. The simple statement, "Harpas, jardines de harpas", which follows the exclamation, returns a degree of calm to the perception and prepares the tone which will dominate in (c).

Semantically, "pero", a conjunction which announces a reversal or an impossibility, is the first indication that the eyes will perceive a different environment: "Pero a mi lado no había nadie". It is implied in the contrast that the eyes have lowered their gaze; they have returned to the speaker's side, presumably on earth. The statement gains in visibility and effect due to its striking brevity. The series of images in (c) 15-21, disconnected syntactically, unite on the semantic level to present the earth as a desert.

In (d), the repetition of imperatives, combined with variations of the vocative, generate a tone of persistence akin to a plea. The imperative of "decir a mí" is repeated three times and ellipsed once: "Dime, sequía, dime, tierra quemada, tierra de huesos remolidos, dime, luna agónica". The variation, which is also semantically a repetition, consists of images which add precision to "sequía" and places it in a parallel position with "tierra", one of Paz's central lexical elements. The use of the imperative implies both the presence of a speaker and the desire to know. It is here that the dreamer's quest truly begins, and that he ceases to be merely an observer. This quest is expressed through the reiteration of three rhetorical questions: "Hay sólo" + NP?; "no hay" +NP?; and "sólo"+ V + NP?. The variations in the NP illustrate the nature of Paz's lexicon during this period. This paradigm organizes the series of things which the speaker does not want:

| | |
|---|---|
| hay sólo | sangre |
| (hay sólo) | polvo |
| sólo | pisadas de pies desnudos |
| sólo | andrajos |
| (sólo) | comida de insectos y sopor |

The only complete structure, the first, establishes the norm on which the others vary. All these images, which are united by their syntactic equivalence, may be interpreted as fragments of a larger concept: all refer to Christ, whose trajectory to Calvary was endured in the hope of achieving salvation and transcendence. Even at the beginning of the quest, the solution proposed at the end of the poem, that death and life are fragments of a larger entity, is implied but remains in abeyance.

The second question, stating that which the dreamer seeks, is only repeated once (24, 26):

> ¿no hay agua?
> ¿No hay relinchos de caballos a la orilla del río?

However, on the semantic level, they form only one request, the need for water, the symbol of life. The life/death dichotomy, which was suggested in 24-25, is made even more explicit in 28:

> El dios-maíz, el dios-flor, el dios-agua, el dios-sangre,
> la Virgen.

However, this series of images does not convey the hoped for resolution but suggests that the gods of all religions only offer false promises; the broken water-jar is the symbol of these broken promises. The loss of faith is expressed in the last series of rhetorical questions:

> ¿sólo    está vivo    el sapo
> ¿sólo    reluce    el sapo verduzco
> (sólo)    brilla    el sapo verduzco
> sólo    (es inmortal)    (el cacique gordo de Cempoala)?

Whereas the N subjects may convey in themselves negative connotations, the semantic equivalent of "el sapo" with treachery is inevitable due to its paradigmatic association with "el cacique gordo de Cempoala", the treacherous chief who sold Moctezuma to Cortés. The semantic progression, generated by the verbs, creates a suggestion of an overpowering menace.

An excellent example of the use of repetition of a given structure and of ellipsis of the foregrounded structure to create rhythm and movement, fragmentation in unity, is present in (f). In order to show the ellipsis, part of this stanza will be presented as a syntactic paradigm:

| | | |
|---|---|---|
| oye | a la noche | |
| | a los huesos | |
| | al tambor de piel humano | |
| | al tambor del pecho | |
| | al tam-tam de los tímpanos | |
| he aquí | al polvo | que se levanta |
| he aquí | al hombre | que cae |
| | | y (que) se levanta |
| | | y (que) come polvo |
| | | y (que) se arrastra |
| | al insecto humano | que perfora la piedra |
| | | y (que) perfora los siglos |
| | | y (que) carcome la luz |
| he aquí | a la piedra rota | |
| | al hombre roto | |
| | a la luz rota | |

The suffering of Mexican man is neither simple, nor linear, but complex and circular, linked to the present and to history. The repetition of "he aquí" produces the effect of insistence and of desperation to find harmony and understanding. The complexity achieved by means of the variations and ellipses contributes to the fragmentation of Paz's vision, to the presentation of this vision in its parts only. Plurality becomes a technique of exploration and investigation; placing the equivalent syntagms in a paradigm has served to show those nominal phrases (all of which function as direct objects) which are equivalent and synonymous in Paz's lexical system during this period.

At the beginning of (g), the dichotomy "abrir/cerrar los ojos" generates the same complementary sequence which it created in the poem, "Piedra nativa". Whereas in the other poem, the simultaneous actions were presented as the solution, in this poem they are proposed, in the interrogative form, as a possible solution, one to be considered. Only in (h) is the full import of this question pursued. The vocative sequences, which parallel those used in (d), have not changed with respect to their semantic load. However, rather than juxtaposing pain and joy, Paz has united them into an indivisible chain. The interrogative form which expresses this synthesis serves to maintain the uncertainty.

The last stanza, (i), which consists of twenty-two lines, is, in fact, one sentence whose principal clause, hay que + infinitive verb, undergoes nineteen variations which all contribute to the expression of the solution proposed. The rhythmicity created by this lexically fluctuating but syntactically constant construct, is a sense-discriminating element. Yury Lotman explains: "The rhythmicity of poetry is the cyclical repetition of different elements in identical positions with the aim of equating the unequal or revealing similarity in difference".[21] The solution presented in all its facets or metonymical components is itself never stated. The first of these variations, 65, has already been established, in this poem and in "Piedra nativa", as a positive image; it, therefore, sets the tone for the other solutions (65, 67, 68, 73, 75, 77, 78, 79, 80). Not only are the actions necessary to achieving transcendence presented musically by means of variations and ellipses, but so are the benefits (69, 70, 71, 72, 82-85). Due to their parallel grammatical function, all these suggest, by association, a return to values and to humanity. By inverting the last image, "como un solo río interminable bajo arcos de siglos fluyen las estaciones y los hombres", Paz draws attention to this image which best summarizes the complex multi-faceted nature of existence whose diversity is finally accepted. Moreover, by selecting an impersonal structure to formulate his resolution,[22] Paz maintains a level of abstraction at the end of the poem which firmly establishes the spatio-temporal nature of this quest:

"hacia allá, al centro vivo del origen, más allá de fin y comienzo".

These three poems selected from Libertad bajo palabra contain all the syntactic and lexical elements which characterize Paz's poems during this period. The poems exemplify various verse forms, ranging from the very brief haiku "Mediodía" to the long and discursive "El cántaro roto". In all three poems, time was shown to be an important thematic element which is expressed through a very deliberate selection of verb tenses and of adverbial phrases expressing temporality. The spatial plane of the poems, clearly that of the cosmos, is expressed lexically and grammatically; it dramatizes the tension between an imprisoning reality and ideal cosmic harmony. As of the first line of the prologue, the central focus of the poems, the quest, whether it is for harmony or for expression, acts as a theme uniting all the poems. However, despite this centralizing structure, the poems themselves are composed according to dichotomies which all contribute to the expression of the poetic universe: death/life, movement/fixity, here/there. These are combined in an abundance and variety of images which reveal a very complex and troubling conception of the cosmos and of man. However, through the selection of specific equating structures, Paz proposes the reconciliation of these lexical opposites which retain, despite their stated equivalence, their individuality. This is achieved mainly because of Paz's preference for generic nouns in the singular form. As well as heightening the individuality of each noun, this grammatical preference serves to suggest an elemental space. A final consideration concerning these poems is the nature of the verbs: their dynamism, the tenses used and the modalities. Although the verbs which recur most frequently in the poems discussed are the copulative verbs, others expressing necessity recur in foregrounded positions as in "El cántaro roto".

Due to the wide variety of forms used during this period, identifying the structures which serve to semanticize Paz's world view becomes a difficult task. However, on the basis of the three poems analyzed, certain categories may be formulated which will permit us to explore further Paz's expressive system and to formulate some conclusions. These categories may be designated on the basis of combined semantic and syntactic significance and, therefore, include temporal, spatial, equivalence and verb structures.

## Temporal structures

It is especially in the poems of Libertad bajo palabra that time figures prominently in Paz's writing, but it is not that ideal time, the instant, of his later poetry. A typical reference to time as fragmented, as alienating, is found in the first poem, "Más allá del amor" (C23-24). Time, rather than being one indivisible unit, divides the self, hence itself, into past, present and future. The first stanza of this poem aptly demonstrates Paz's use of tenses to refer not only to temporal but to spiritual states:

> Todo nos amenaza:
> el tiempo, que en vivientes fragmentos divide
> al que fui
>             del que seré,
> como el machete a la culebra;
> la conciencia, la transparencia traspasada,
> la mirada ciega de mirarse mirar;
> las palabras, guantes grises, polvo mental sobre la yerba, el
>     agua, la piel;
> nuestros nombres, que entre tú y yo se levantan,
> murallas de vacío que ninguna trompeta derrumba. (C23)

The dominant tense is the present indicative, a tense which effectively expresses a duration in the present which normally encompasses both past and future. Therefore, the present, explains Samuel Gili y Gaya, is "como un punto en movimiento, que viene del pasado y marcha hacia el porvenir".[23] However, in this poem, Paz uses the preterite and future tenses to designate specifically these divisions and, consequently, expresses grammatically the fragmentation of time. The alienation which results is expressed as a loss or lack of unity. Similarly, in "Trabajos del poeta" the search for the word is an intense experience, aptly communicated, for the most part, in the present:

> Me quedo quieto en medio de la gran explanada egipcia. Pirámides y conos de sombra me fingen una inmortalidad de momia. Nunca podré levantarme. Nunca será otro día. Estoy muerto. Estoy vivo. No estoy aquí. Nunca me he movido de este lecho. Jamás podré levantarme. Soy una plaza. (C41)

The affirmative syntagms -- usually in the present indicative -- express a present state of being, one which may embrace dichotomies: "Estoy muerto. Estoy vivo". The negative syntagms do not only convey despair because of the inability to act in the future, but, by the use of "poder" as an auxiliary verb followed by a verb in the infinitive, focus the reader's attention on the present state of paralysis. Similarly, the present perfect reinforces this state since this tense, which indicates that an action is complete as of the moment of speaking, is combined with "Nunca" to create an absolute denial of movement.

Time -- both permanent and ephemeral -- is conveyed by the use of "ser" and "estar" in their verbal and nominal forms. The verb "estar", which in standard usage expresses a temporary condition, appears less frequently than "ser". In the verse, "por un instante están los nombres habitados" (C30), both "por un instante" and "están" create the impression of an isolated instant being captured. The state sought is still achieved only briefly. More effective is the exploitation of "estar" in conjunction with "ser", as in these verses:

> Es un desierto circular el mundo,
> el cielo está cerrado y el infierno vacío. (C15)

In the first line, the alienated state of the world, conceived as a general statement, is perceived as permanent. The second line elaborates on this desert-like state but the use of "estar", followed by the past participle, indicates a specific, although unnamed, time and implies a possibility for change. When these copulative verbs are nominalized, it becomes evident that Paz uses the distinction between "ser" and "estar" to express being and becoming:

> Mas allá de nosotros,
> en las fronteras del ser y el estar,
> una vida más vida nos reclama. (C23)

The use of "ser" to designate being or a permanent state is frequent and regular both in its verbal and nominal forms. Since in Spanish syntax "ser" denotes a permanent condition or an inherent characteristic or quality, one which is unchanging, it serves Paz's purpose in conveying the perfect moment, the instant. Paz simply states truths, "la hora es transparente" (C32), although these may be momentary.

In addition to the recurrent use of the present tense and of certain copulative verbs to convey his own individualized concept of time, Paz uses certain nouns either as nominals or in an adverbial phrase of time: "al alba", "la aurora", "el día", "la luz", "la hora" are opposed in their symbolic function to "a la noche", "la noche", "la sombra". In the poems of *Libertad bajo palabra*, the affective equivalents of these nouns are not obscure since Paz usually places them in syntactic sequences which clearly lends significance to them. In "Himno entre ruinas", the first line, "Coronado de sí el día extiende sus plumas" (C83), sets the tone of light and hope, also implicit in "día", whereas the first line of the second stanza, "Cae la noche sobre Teotihuacán", confirms the descent and darkness implicit in "noche". By the end of the poem, the time discovered is not linear but a self-contained unit:

> ¡Día, redondo día,
> luminosa naranja de veinticuatro gajos,
> todos atravesados por una misma y amarilla dulzura! (C85)

The analogy between day and orange reinforces the idea of circularity but also that of light, repeated in "amarilla".

The temporal aspect of constancy or rupture may also be expressed by non-temporal grammatical elements. In "Semillas para un himno", repeated adjectives have a major structural function; by foregrounding "infrecuentes", "instantáneas", and "imprevistas", Paz conveys the nature of illumination and poetic creation as a sudden, uncontrolled occurrence. The dispersion and isolation attributed to these adjectives further emphasizes their central role:

> Infrecuentes
>               Instantáneas
> No llegan siempre en forma de palabras
> Brota una espiga de unos labios
> Una forma veloz abre las alas
>                               Imprevistas
> Instantáneas
>                                         (C29)

Everything around them changes, goes in search of the Word, but the terse recurrence of the adjectives foregrounds the constancy of those characteristics.

In spite of its supposed precision and linearity, time in Paz's work is expressed mainly through a manipulation of the meaning of words by combinations or characteristics of vagueness. A poem which serves as an example of this stylistic device is "¿No hay salida?". The poet, in search of expression, finds himself confused and defeated by time:

> Pasó ya el tiempo de esperar la llegada del tiempo,
> el tiempo de ayer, hoy y mañana,
> ayer es hoy, mañana es hoy, hoy todo es hoy, salió
> de pronto de sí mismo y me mira,
> no viene del pasado, no va a ninguna parte, hoy está
> aquí, no es la muerte (C89)

In the first verse, time is divided into past, present and future, but this is later refuted in favour of the present; it is always now. The use of the copula to create equivalence between opposite times is a characteristic reconciliation of opposites. The conception of time being formed here is perfectly captured in the segment: "hoy está aquí". As noted earlier, "estar" denotes a transitory, temporary quality, whereas "aquí" is precise and immediate. This segment, repeated as an assertion along with "yo está aquí" (C91), effectively expresses the essence of present time. "Ser" is used in statements of equations, as present truths which have no applicability in the past or in the future, as in: "Este instante soy yo", "aquí es ninguna parte" and "siempre es hoy".

The function of time in Paz's early poetry has been described by Ramón Xirau:

> . . . no como tránsito de nacimiento a muerte sino como proceso de indeterminación. La vaguedad con que se sugiere en estos versos el sentido del tiempo, este estar a flote entre medios ambiguos que se deslizan con un mínimo de sustancia, es característica muy propia de la primera poesía de Paz.[24]

The quest for a balanced view of time is better expressed by the copula and verb tenses than by the explicit use of temporal nouns, adjectives and adverbs.

## Spatial structures

Paz's aesthetic and metaphysical conception of the world in Libertad bajo palabra is characterized by a search for horizontal space.

The space most commonly occupied is a void before the beginning, a place from which to set out: "En las fronteras del ser y el estar" (C23), "al pie del árbol", "al pie de la escalera" (C17), "a la orilla del mar", "a la orilla de tanta espuma" (C24), "al borde del estanque" (C25). At times, the adverbial phrases embody both time and space: "del lado de la aurora" (C24) and "en la noche embarcada" (C17). According to Samuel Gili y Gaya, in a phrase which begins by the preposition "en", "predomina la idea general de reposo".[25] To emphasize that the space referred to is not physical space but conceptual space, Paz uses adverbial phrases beginning with "en" or "entre" and which combine the specific and the cosmic: "En la frente del mundo" (C26), "en el centro del día" (C27), "en el desierto . . . en tu tímpano" (C27), "entre ciudades que se van a pique" (C107).

Contrary to their lexical nature, the adverbs "aquí" and "allá" seldom designate a precise place but rather suggest spiritual states of certainty and hope. "Aquí" conveys a certain limiting, imprisoning connotation: "no estoy aquí, no hay aquí, este cuarto está en otra parte, /aquí es ninguna parte" (C91). "Allá" recurs more often and designates an elusive but desirable space where all opposites are reconciled. In the prologue of *Libertad bajo palabra*, the first paragraph and the second last paragraph begin with "allá" which is foregrounded by its prominent place in opening the paragraph and by its isolation within the sentence. The adverbial complements which follow "allá" all have the same basic structure, as this paradigm indicates:

| | | | |
|---|---|---|---|
| Allá | donde | terminan | las fronteras, |
| | donde | empieza | el silencio. |
| | donde | comienza | el alba. |
| Allá | donde | (se borran) | (los caminos), |
| | donde | acaba | el silencio. |

The five adverbial clauses function as complementary, quasi-appositional precisions to "allá". The fourth syntagm which is the only inverted clause, refers back to the first sentence where "los caminos se borran" forms the principal clause; this variation suggests a return to the beginning, which is the theme of the passage. The same effect is created by the repetition of "allá" in the fourth stanza of "¿No hay salida?". The adverb, again placed at the beginning of the line and set off by a comma, introduces another space where time is timeless, where transcendence is possible. "Allá" is opposed to "aquí", a space in which only the immediate experience is significant: "hoy está aquí, echado a mis pies, mirándome" (C90) and "yo está aquí, echado a mis pies, mirándome mirándose mirarme mirado" (C91). The following excerpt from "Jardín con niño" combines all these spatial concepts which are used in poems which center on an intellectual space of suspended animation:

> *Arriba, en la espesura de las ramas, entre los claros del cielo y las encrucijadas de los verdes*, la tarde se bate con espadas transparentes. . . . Y yo las veo partir *hacia allá, al otro lado*, *a donde un hombre encorvado escribe trabajosamente*, en camisa, *entre pausas furiosas*, estos cuantos adioses *al borde del precipicio*. (C66-67)

The underlined phrases and clauses (my own underlining) indicate the large proportion of spatial structures in a text which seeks to abolish horizontal space in favour of dramatic space, that unlimited vertical space where all movement occurs.

In his major study, *The structure of modern poetry*, Hugo Friedrich observes that, in contemporary verse, "space disintegrates, losing its coherence and the normal order and orientation of its dimensions".[27] Since the modern world is perceived and therefore presented as alienating and violent for some poets, spatial disorientation is another manifestation of this alienation. Paz's focus, however, is more optimistic and more personal, and stems from a desire to return to a harmonious conception of the universe:

> En la Antigüedad el universo tenía una forma y un centro; su movimiento estaba regido por un ritmo cíclico y esa figura rítmica fue durante siglos el arquetipo de la ciudad, las leyes y las obras. El orden político y el orden del poema, las fiestas públicas y los ritos privados -- y aun la discordia y las trasgresiones a la regla universal -- eran manifestaciones del ritmo cósmico.[28]

As the presence of many spatial structures attests, there is a tension in Paz's poems of _Libertad bajo palabra_ between the actual, imprisoning reality of the modern world and the ideal, cosmic harmony.

## _Equivalence structures_

Arriving at a harmonious conception of art, history and language implies the reconciliation of and, ideally, the union of opposites. This aspiration to transcedence involves "un ritmo de separación y reunión, presente en todas las manifestaciones del ser, desde las físicas hasta las biológicas".[29] For Paz, the processes of fragmentation and unification are complementary; that is, they are indivisible: "Recuperar la vida concreta significa reunir la pareja vida-muerte, reconquistar lo uno en lo otro, el tú en el yo, y así descubrir la figura del mundo en la dispersión de sus fragmentos".[30] Basically, these conceptual fragments are semantically determined whereas the unifying aspects are more likely to be a product of the syntax. It is the association of these two aspects within a segment and within the text which results in the seemingly paradoxical, even mystical, conception of the universe which dominates in the poetry of this period.

In the earlier poems of _Libertad bajo palabra_, there is a recurring use of asyndeton, the enumeration of things or actions without the use of connectives. For Paz, the enumeration is almost always of objects or persons, as in these examples:

> El erudito y el poeta,
> el sabio, el literato, el enamorado,
> el maníaco y el que sueña en la abolición de nuestra siniestra
> realidad (C19-20)
>
> Tú, que estabas contra todos,
> eres ahora un nombre, un jefe, una bandera. (C20)
>
> Muros, objetos, cuerpos te repiten. (C20)

The fragments, semantically if not always syntactically linked, pertain to a broader concept which encompasses them. In the first example above, there are commonly accepted semantic links between the first four substantives; it is only the reference to the latter two which ascertains that the common link between these types is passion. The same principle applies to the second example where the asyndeton produces the significance of distinction which is equated with "tú", and in the third where imprisonment is connoted. By using this structure, Paz isolates the parts although, by placing them in a series, he gives them equal importance. In the poem "Virgen", there are syntactic indications that the series of objects forms a unit: "Está enterrada al pie del árbol. ¿Quién? La llave, la palabra, la sortija" (C17). This unit, the talisman, is not understandable through one element of the sequence but by the accumulation of substantives. The verb is not in the plural form but in the third person singular feminine form as are each of the nouns. The same technique of unification and fragmentation occurs in "Semillas para un himno":

> Como en la infancia cuando decíamos "ahí viene un barco cargado de ..."
> Y brotaba instantánea imprevista la palabra convocada
> Pez
> Alamo
> Colibrí (C29-30)

Only one word is necessary to complete the children's game begun in the first line quoted but three are listed, each in isolation, each surrounded by the white of the page, each representing one category of living things. Yet together they represent "la palabra convocada" which was the idea suggested by the children's game.

This kind of repetition is immediately perceptible, especially when used with nouns but, when it is used with nominal phrases, the impact of the cumulative, congruent images is delayed owing to the syntactic complexity. The prose poems of _¿Aguila o sol?_ contain such equivalences:

> El sitio sagrado, el lugar infame, el rincón del monólogo: la orfandad de una tarde, los himnos de una mañana, los silencios, aquel día de gloria entrevista, compartida. (C66)

> Entre tanta materia dormida, entre tantas formas que buscan sus alas, su peso, su otra forma, surge la bailarina, la señora de las hormigas rojas, la domadora de la música, la ermitaña que vive en una cueva de vidrio, la hermosa que duerme a la orilla de una lágrima. (C77)

In the first example, taken from "Jardín con niño", the short rapid succession of nominal phrases creates an effect of excitement despite the absence of verbal structures and connectives. Neither is there a relationship of cause and effect between the two series. The colon after the first series of nominal phrases suggests that a clarification of the major category will follow but this is never realized syntactically. A new series of nominal phrases, apparently semantically independent from the first, end the paragraph. A reader who is aware that these poems belong to Paz's surrealist period may simply accept the lack of syntactic relationship in these sequences. However, if the segments are organized as paradigms, some semantic links become apparent:

el sitio sagrado = sacred
el lugar infame = sacrilegious
el rincón del monólogo = solitary speech

The substantives divide into two categories: two general terms to designate place and one to designate a very specific place. The modifiers also follow the same pattern: the first two unite on the basis of their semantic opposition, whereas the latter is isolated by virtue of its grammatically different structure while being linked to the other two modifiers by its similar syntactic relationship to the noun. These formal links suggest that the series is also united semantically. A monologue conveys negative connotations if it is understood as speech which does not have a communicative function; it may be interpreted in a positive sense because it constitutes an attempt, although failed, at communication. The latter segment embodies the connotations conveyed by the first two segments of the paradigm. It is in this way that the series of nominal phrases which follow the colon may be conceived as the consequence(s) of this attempt at speech. The following paradign will be useful in explaining this interpretation:

la orfandad de una tarde
los himnos de una mañana
los silencios

aquel día de gloria entrevista
compartida

There is a division established by the grammatical similarity of the first three substantives which may also be semantically linked. "Orfandad", which implies a lack of love and praise, contrasts with "himnos", which refers to praise given out of love; this latter connotation in turn contrasts with "los silencios", designating a total lack of communication. In the last segment, "aquel día" is isolated from the other substantives by its semantic links with the temporally-charged modifiers "de una tarde" and "de una mañana", and by its grammatical difference in substituting the definite article for a demonstrative adjective. Its nominal modifier "de gloria" is linked lexically with "los himnos", but it in turn is modified by two past participles functioning as adjectives whose semantic load confirms the semantic link with "himnos". The consequence, expressed in the last segment, therefore, is more easily understood.

In the second example, taken from "Ser natural", the basic structure PP+V+NP gains in complexity by the juxtaposition of two prepositional phrases, three direct objects in the subordinate clause and five nominal phrases functioning as the subjects of the singular verb "surge". None of these syntagms seem to operate as phrases in apposition, but each represents a different aspect of one unit which is never named. Both prepositional phrases have the same deep structure:

Entre tanta materia (que duerme)
Entre tantas formas que buscan sus alas

In "buscan", it is implied that something is missing; because of its positional equivalence with "duerme", a semantic equivalence also develops. Both convey a suggestion of suspended awareness of eventual awakening or finding. On the other hand, in the prepositional phrase, both aspects of matter are equally presented: the active and the inert.

One of Paz's best known poems, "Piedra de sol", uses mainly the principle of contiguity so that the "collective image of woman blends with the female principles of the universe, so that the search for regeneration through passion and through the unknown forces of the cosmos becomes one and the same".[31] Paz uses no final punctuation, thus emphasizing the cyclical nature of the perception and the experience pursued. This vision is produced in part by placing nominal phrases, even complete clauses, in positions of contiguity. The opening six verses, which are repeated in the last six lines, present sequential images evoking tranquillity:

> un sauce de cristal, un chopo de agua,
> un alto surtidor que el viento arquea,
> un árbol bien plantado mas danzante,
> un caminar de río que se curva,
> avanza, retrocede, da un rodeo
> y llega siempre: (C97)

The effect is similar to that which is experienced by one when contemplating a painting whose elements are contiguous and visually simultaneous. Because poetry is necessarily linear, presenting various facets of one reality, one emotion, one perception, it becomes a paradox inherent in the art form. To achieve the simultaneity of the visual arts, Paz has had recourse to the juxtaposition of images, a technique which permits him to capture in all its richness and diversity the nature of woman:

> pastora de los valles submarinos
> y guardiana del valle de los muertos,
> liana que cuelga del cantil del vértigo,
> enredadera, planta venenosa,
> flor de resurrección, uva de vida,
> señora de la flauta y del relámpago,
> terraza del jazmín, sal en la herida, (C101)

By allowing these images to be or to interact freely, Paz can present the contradictions inherent in woman, paradoxes which are resolved by the union of the couple. Furthermore, the reader's role is even more active since he must perceive these paradoxes without seeking to reconcile them and yet view them as parts of a whole. Guillermo Sucre describes this technique in Paz's style as:

> La confrontación y el contrapunto de los términos, pero suprimiendo la relación explícita de semejanza. Más que la metáfora analógica opera entonces la de la contigüidad, la metonimia: las cosas se enfrentan entre sí, y al hacerlo

> se contagian unas a otras, porque se encuentran en un mismo espacio.[32]

If the segments discussed function in this way, they represent not an entity in themselves, but one facet of a complex concept.

The most clearly equalizing of all structures results with a statement which equates, using the copula "ser", one phrase or concept with another; this may be presented as $NP_1+cop+NP_2$. This syntactic structure suggests that one concept is perceived, named or identified in terms of the semantic content of another. Even in Paz's early work, this syntagm is used to equate the part with the whole:

Una espiga es todo el trigo
Una pluma es un pájaro vivo y cantando
Un hombre de carne es un hombre de sueño
La verdad no se parte (C28)

tu cabeza
es un astro pequeño entre mis manos
(C110)

Todo es tanto su ser que ya es otra cosa.
(C68)

The equivalences are not semantically disparate but rather metonymical and are at the core of Paz's world view: the universe is indivisible; therefore, the part is the whole or the ideal without ceasing to be itself. This idea is fully explored in "Piedra de sol", using the basic equivalence structure:

nunca la vida es nuestra, es de los otros,
la vida no es de nadie, todos somos
la vida -- pan de sol para los otros,
los otros todos que nosotros somos --,
soy otro cuando soy, los actos míos
son más míos si son también de todos,
para que pueda ser he de ser otro,
salir de mí, buscarme entre los otros,
los otros que no son si yo no existo,
los otros que me dan plena existencia,
no soy, no hay yo, siempre somos nosotros.
(C113-114)

The persistent use of "ser" reinforces the idea that man's place within the collectivity is permanent; it is not alterable. At the same time, the collectivity gives man his identity and makes his existence meaningful. This metaphysical conception is arrived at by a continual manipulation of the basic equivalence structure. The union of the couple and the conceptual reconciliation of the fragmentation of time, perception and language are expressed in metonymical equivalents:

todos los nombres son un solo nombre,
todos los rostros son un solo rostro,
todos los siglos son un solo instante (C102)

The syntactic parallelism of these verses foregrounds their paradigmatic equivalence.

The same syntactic structure places in positions of equivalence, semantically disparate concepts:

la libertad es la elección de la necesidad. (C21)

tu víctima también es tu verdugo. (C15)

Lo que no es piedra es luz (C27)

and, in its inverted form:

es el centro del mundo cada cuarto,
es la primera noche, el primer día, (C108)

This last example seems to be purposely inverted in order to foreground the ambiguity or double function of the image. In its reconstructed forms, $NP_1$+cop+$NP_2$, the structure transforms the meaning of $NP_1$ into $NP_2$; this implies that $NP_1$ is functional only and not an expressive part of the image. However, by placing $NP_1$ at the end of the verse, Paz has created a double assertion effect. Rather than being assimilated into $NP_2$, $NP_1$ is foregrounded. The result is that the deep structure presents a logical equivalence but the surface structure permits the equivalence to be made while $NP_1$ retains its individuality. In other segments, this basic structure may become part of an expanding syntagm: "Palabras que son flores que son frutos que son actos" (C85). By beginning the verse with "palabras" and establishing a series of equivalences in relative clauses, Paz retains the individuality and importance of "palabras" while underlining its plurality.

The above examples demonstrate that Paz's style corresponds to his concept of cosmic harmony. This provisional conclusion suggests that Ramón Xirau aptly perceived Paz's use of paradox and equivalence for symbolic ends: "Las paradojas, contraposición de imágenes y de sentimientos son, en la obra de Paz, puntos de partida para llegar a un mundo simbólico, resumen y culminación de los demás estratos imaginativos".[33]

The tension in Paz's early poems results from a complex system of dualities. These are expressed syntactically through the creation of metaphoric equivalents; that is, poetic images whose structure may have four variations: $NP_1$+de+$NP_2$; NP+adj; $NP_1$+rel(+cop)+$NP_2$; or $NP_1$+como+$NP_2$. Their base, however, is almost always a key word which has acquired symbolic significance but, which can be modified, even transformed semantically, by its determiners. The most common key words during this period are "luz", "noche", "agua", "piedra", "árbol", "espejo", "presencia", "instante", and "palabra"; many lexically-linked nouns may replace the key word in the image. If one of these nouns is preceded by a definite article, which is generally the case, it acquires universal, symbolic import.

The first kind of segment, the $NP_1$+de+$NP_2$ structure, can be autonomous. Grammatically $NP_2$ modifies $NP_1$ and assigns to it its own properties in the same manner as an adjective. Hence, where nouns signifying vitality such as "agua", "luz", "árbol" are modified by their opposite, their nature is altered but not destroyed, as in: "Playas de ceniza" (C12), "cielo de piedra" (C17), "mar de piedra" (C17), "un bosque de vidrio" (C73), "un sauce de cristal" (C97), and "siglos de piedra" (C116). The opposite also occurs where symbols of limitation and imprisonment are modified by nouns of vitality: "los dientes del amor" (C29), "máscaras del alba" (C86), "combate de ángeles" (C86), "cementerios de frases" (C112), and "piedra de sol" (C97). Whereas the surrealists often employed this structure using arbitrary lexical items principally with the intention of creating a totally new image, Paz exploits this structure in very conscious, controlled and controlling ways to communicate a spiritual state which is more intelligible within a context. In the following untitled poem, the first three lines seem to seek the metaphor:

> Una mujer de movimientos de río
> De transparentes ademanes de agua
> Una muchacha de agua (C26)

Lines 1-2, which are essentially descriptive, produce the metamorphosis expressed in line 3. The qualities attributed to the woman, those of movement and transparency, are transferred simply to the nominal complement "de agua". This kind of vitality of imagery disappears in the later poems, revealing an elemental universe. The structure's function of equivalence rather than of subordination is evident in the segment "piedra de sol" which in English has been translated as "Sun-stone". The compound noun confirms the co-existing values of each noun which are not nullified by their combination but generate a new unit.

This same effect is produced in a clearer structure,

$NP_1$+rel+cop+$NP_2$. The key word, which is clearly asserted, is immediately modified by a relative clause. In grammar, the relative clause provides additional information about a concept or an object without changing the matrix sentence. However, in this structure as used by Paz, the two noun phrases retain almost total lexical equivalence: "un ojo que es un pozo" (C91), "los otros todos que nosotros somos" (C113), and "montes que ayer fueron ciudades" (C84). By naming the first object, then defining it in terms of another object, Paz achieves the same effect as with the $NP_1$+de+$NP_2$ structure: the relative clause functions like an adjective. However, because $NP_1$ is a noun which retains its own properties while acquiring the properties of $NP_2$, the result for the reader is to attribute value to the thing named as well as, and not excluding, the new concept created.

A more clearly dependent or subordinate structure, one which could be called one of partial equivalence, is the N+adj. segment which functions on the same principle. In the following segments, it is the adjective which modifies and negates the nouns designating life and hope: "amor domesticado, masticado" (C15), "agua estancada" (C86), "el idioma infecto" (C42), "la luna agónica" (C93), "el sol delirante" (C94), and "aguas petrificadas" (C31). The opposite combination occurs less frequently: "grito amarillo" and "ruinas vivas" (C83). The dominance of negative forming images attests to the discrepancy expressed between reality and the ideal sought.

The comparison, $NP_1$+como+$NP_2$, functions on the basis of an adjective which remains in abeyance. When two concepts are compared, it is implied that they share similar properties. These comparisons are not necessarily significant outside Paz's poetry, but, within it, they conform to the images which predominate during this period:

> Hay un comienzo de himno como un árbol (C25)
>
> Palabra como un sol (C25)
>
> Países vastos como el insomnio (C27)
>
> Horas altas como la marea (C28)
>
> Los años como piedras (C115)

Of the nouns used in these images, all are related to Paz's system of symbols. Syntactically, there is only a partial transfer of meaning from $NP_2$ to $NP_1$; that is , a transfer of certain features of the objects. For example, "años", which are moving and linear compared to the fixity of stone, acquire the characteristics of the latter. Paz achieves the same semantic effect in the image "aguas petrificadas" (C31), but the effect on the reader is not the same. In the comparative image, both important nouns are perceived before the properties of $NP_2$ act on $NP_1$, thus creating a more acute awareness in the reader of the separate elemental nouns contributing to the image. In "Piedra de sol", the following series of comparisons serve to illustrate Paz's use of this structure:

> una presencia como un canto súbito,
> como el viento cantando en el incendio,
> una mirada que sostiene en vilo
> al mundo con sus mares y sus montes, (C98)

The reader identifies "una presencia" and "una mirada" as central to the quest of "Piedra de sol". The comparisons and the relativization complete the image while foregrounding elemental nouns such as "canto", "mundo", "viento", "incendio", "mares", and "montes". Paz uses nominal structures which function semantically as modifiers. Syntactically, however, these structures fragment the universe while paradoxically placing these fragments in equivalence.

Finally, the most common equivalence structure, where "y" links two objects, actions or concepts, is used in distinctive ways by Paz and further confirms that his vision is expressed not only thematically but through his choice of syntax. Opposites often combine and interact in these segments: "Rocas y mar" (C17), "cierra los ojos y ábrelos" (C27), "es la catarata negra y blanca" (C88), "mi pensamiento que galopa y galopa y no avanza, también cae y se levanta" (C89), "el día y la noche reconciliados", "el día y la noche se acarician" and "más allá de fin y comienzo" (C96). For Paz, the couple is the symbol of the reconciliation of opposites. However, it must be emphasized that in the same way that "hombre" and "mujer" ultimately merge to form the perfect state, the couple, and still retain their separate identities, "el mundo" and "la palabra", when finally conceived as harmonious possibilities, continue to be represented by their individual components. Paz summarizes this tendency in _El arco y la lira_: "La imagen es una frase en la que la pluralidad de los significados no desaparece".[34] In essence, the whole is not only the sum of its parts but the sum and the parts concurrently.

The structure of binary oppositions has specific consequences for the reader's conception of time and space, as in these verses from "Nota arriesgada": "Tu imperio enlutado vuelve ilusorios los precarios límites entre el hierro y el girasol, la piedra y el ave, el fuego y el liquen" (C72). The traditional oppositions between life and death, symbolically presented here, are denied a place in Paz's conception of the universe because he does not recognize boundaries which are horizontal or linear, but seeks to capture non-linear space and time in which opposites coexist. The inversion from normal use of the negative and affirmative forms of the verbs in "es la mirada que no mira y mira" (C86) indicates that a particular vision is taking place: "la mirada" is looking inward and closing itself to the external world. The same process is evident in the first verse of the haiku "Visión":

> Me vi al cerrar los ojos:
> espacio, espacio
> donde estoy y no estoy (C33)

Then, the repetition of "espacio" without connectives establishes the presence of two equal spaces occupied in the third verse by opposite realities which are given equal possibilities of existence. This concise poem makes use of three different structures which create syntactic equivalences based on semantic oppositions.[35]

Finally, the conjunction "y" may precede phrases which are syntactically parallel as in the poem "Seven P.M.":

> Y las piernas caminan . . .
> Y el hombre aprieta el paso . . .
> Y los labios sonríen y saludan . . .
> Y el hombre aprieta el paso . . .
> (C12-13)

Each syntagm introduces a discursive segment which is interrupted by a dialogue taking place in "el más allá". These descriptive segments co-exist on a simultaneous temporal plane, causing the conjunction to have a function of contiguity rather than continuity. The same effect is produced in the prose poem "Llano":

> Y vuelvo al llano, al llano donde siempre es mediodía, donde un sol idéntico cae fijamente sobre un paisaje detenido. Y no acaban de caer las doce campanadas, ni de zumbar las moscas, ni de estallar en astillas este minuto que no pasa, que sólo arde y no pasa.
> (C69)

Whereas the first conjunction has a co-ordinating function, the second does not; it denies progression in time and designates rather temporal simultaneity.

All the grammatical structures discussed function in Paz's poetry of this period to foreground substantives. They further function to elaborate Paz's complex lexicon within which semantic equivalences are created by virtue of positional equivalences. As was observed earlier, the result is a dynamic, ever-changing and multi-faceted vision in which images are super-imposed and in which verbs have a limited although, perhaps due to their rarity, visible impact. Through a complex system of verbal structures, movement and fixity combine in the poems of *Libertad bajo palabra*, dichotomous yet complementary elements of Paz's world.

## Verbal structures

As many critics of Paz's work have shown, a thematic or a semantic analysis reveal the importance of the dichotomy movement/fixity. However, it will be shown in this chapter that Paz uses certain syntactic structures and parallelisms which accentuate, both within and beyond the sentence, a world in constant metamorphosis whose essence can also be captured in an instant of time. Jorge Rodríguez Padrón, one of the few critics to comment on Paz's style, lists some of the syntactic elements which create, in his first period, the effect of movement and fixity:

> La insistencia en la utilización del presente, en el que se apoya la seguridad del tiempo instantáneo, y además la presencia del verbo de estado, y de estado que siempre es una transmutación, una transformación sucesiva y constante; la utilización del participio como consumación, o la del gerundio como tiempo de la continuidad simultánea, de la acción repetida indefinidamente y nunca concluida ni encerrada en los límites temporales, se equipara con la presencia de los verbos de acción, siempre, referidos a la búsqueda e interrogación del escritor, y siempre abundando en el infinitivo, el modo que no está condicionado a ningún matiz temporal, sino que es tiempo puro.[36]

Padrón separates different verb forms into their various functions which are significant when expressing a certain perception or emotion. Those forms which have a function central to Paz's poetics are the copulative verb discussed earlier; verbs of movement; comparisons initiated by a verbal phrase; relativization; and the use of certain modes: the past participle, the gerund and the infinitive.

Beginning with the prologue to Libertad bajo palabra, Paz foregrounds verbs of action which convey purpose and determination: "avanzo", "pueblo", "invento", and "sostengo". The fifth poem of "Trabajos del poeta" in ¿Águila o sol? experiments with this series of uncommon verbs which convey a suggestion of violence: "Jadeo, viscoso aleteo. Buceo, voceo, clamoreo por el descampado. . . . Esta vez te vacío la panza, te tuerzo, te retuerzo, te volteo y voltibocabajeo, te rompo el pico, te refriego el hocico, te arranco el pito, te hundo el esternón" (C38).

A few poems seem to be structured around verbs, especially verbs of violence which, in "Las palabras", gain in forcefulness when used in the imperative. Furthermore, the direct object pronoun, which in Spanish is attached to the verb, necessitates placing an accent on the third last syllable. This complements the sense of power and urgency achieved by the enumeration:

> sécalas,
> cápalas
> Písalas, gallo galante,
> túerceles al gaznate, cocinero,
> desplúmalas
> destrípalas, toro,
> buey, arrástralas,
> hazlas, poeta,
> haz que se traguen todas sus palabras. (C11)

The third last line, in which was reversed the order of the vocative, breaks the pattern and prepares for the change in tone of the last two lines. By doing violence to words, advocated thematically and executed syntactically, the poet proposes to liberate words from themselves, thus indicating once again the circular movement of this poem. Other poems in

"Trabajos del poeta" express the same desire to use language in violent ways: "un lenguaje de cuchillos y picos, de ácidos y llamas" (C43). The actions then possible are all advanced through verbs which designate purification and a return to the beginning:

> "Execrar, exasperar, excomulgar, expulsar, exheredar, expeler, exturbar, excorpiar, expurgar, excoriar, expilar, exprimir, expectorar, exulcerar, excrementar ( ), extorsionar, extenuar (el silencio), expiar. . . . Un viento de cuchillos que desgarre y desarraigue y descuaje y deshonre las familias." (C43)

A recurrent pattern is seen in the verbs of vertical or horizontal movement. To designate a quest, a movement towards the ideal, Paz uses verbs of forward movement: "caminan" (C12), "busco" (C14,24), "se prolonga" (C15), "llega" (C18), "avanza" (C26), "enfilan" (C19), "se extienden" (C23), "galopan" (C24), and "corre" (C26); to designate a movement backward in time or space: "se fue" (C14), "regresamos" (C11), "recuerdo" (C13), "se aleja" (C17), "retrocede" (C27); to designate a vertical movement downward: "inunda" (C12), "se hunde" (C14), "derrumba" (C23), "se interna" (C30), "baja" (C32), "me adentro" (C66); and finally to designate vertical movement upward: "se levanta" (C14), "asciende" (C16), "crece" (C17), "alza" (C24) and "reaparece" (C32). In "La estación violenta", Paz uses these verbs of movement more vividly and concisely within one image especially when nature itself occupies a space: "El día extiende sus plumas" (C83). "El mar trepa la costa" (C83) and "Cae la noche" (C83). The images which eventually dominate toward the end of Paz's first phase are those which combine movement and fixity, those which are circular:

> Y mi pensamiento que galopa y galopa y no avanza,
> también cae y se levanta
> y vuelve a despeñarse en las aguas estancadas
> del lenguage. (C89)

The sense of idealized timelessness is achieved by linking in contiguous ways verbs which, though opposed semantically, are given equal value by virtue of their positional equivalence.

Indicative, perhaps, of the dynamism of nature in these poems are the numerous key nouns which express movement or which experience change in relative clauses. Samuel Gili y Gaya's comment about the function of the relative clause supports and explains further the effect discussed: "El empleo de las subordinadas relativas permite atribuir al substantivo cualidades muy complejas para las cuales no tiene el idioma adjetivos o participios léxicos".[37] Paz exploits essentially two structures: NP+rel+V and $NP_1$+rel+$NP_2$+V. The first, which occurs mainly with intransitive verbs, results in creating distance between the object and the action so that the movement in the relative clause becomes a characteristic of the object rather than one action at one precise moment. This effect is manifest in these examples using intransitive verbs: "la puerta que se abre" (C13), "una llama que se desvanece" (C17), "sabor del día que se desliza" (C27), "estrella de colores que se apaga" (C84), "las ramas que se devanecen" (C97), "presagios que se escapan de la mano" (C97), "flor invisible que se mece en los tallos del silencio" (C110), "islas que parpadean" (C16), "máscara que sonríe" (C23), "ríos que no desembocan" (C85), "es la mirada que no mira y mira" (C86). The following excerpt from "Piedra de sol" demonstrates the modifying function of the relative clause, which, while describing the noun like an adjective, participates in a more complex system:

> miradas enterradas en un pozo,
> miradas que nos ven desde el principio,
> mirada niña de la madre vieja
> que ve en el hijo grande un padre joven,
> mirada madre de la nína sola

que ve en el padre grande un hijo niño,
miradas que nos miran desde el fondo (C105)

Lines 2 and 7, which are syntactically parallel, acquire semantic links between "desde el principio" and "desde el fondo". Similarly, the parallel relative clauses of lines 3 and 5, and 4 and 6 lend to the noun complex qualities and interrelationships. The effect is to create a link between words in positional equivalence and, therefore, to assign equal weight to the object modified and to the vision expressed in each subordinate clause. The second structure, $NP_1$+rel+$NP_2$+V, also serves to give added value to the initial NP as in: "las piedras que la mar amarga" (C17), "murallas de vacío que ninguna trompeta derrumba" (C23), "eres una ciudad que el mar asedia, / una muralla que la luz divide" (C98). The key nouns of both the principal and the subordinate clauses act on each other.

Lastly, in many instances the action of the verb is compared to a key noun: "El día zumba en mi frente como una idea fija" (C26), "Sabor de día que se desliza como música" (C26), "La luz se pierde entre sus piernas / La rodean mis miradas como agua" (C27), "Me extiendo por lo inmenso como las raíces de un árbol sagrado, como la música, como el mar" (C41), and "el día y la noche se acarician largamente como un hombre y una mujer enamorados" (C96). These key nouns impart more precision to the action, more particularity to the movement which could have been provided by an adverb. In the first example, "fijamente" would have added precision to "zumba", as would have "largamente" for "extiendo". But, the comparison permits Paz to orchestrate his symbolic world and provide in one image the fragments of that form.

Other verbal modalities often used create an effect of simultaneous movement, as in the case of the gerund. The gerund, as used in these examples, is the adverbial form of the verb which expresses certain ways in which the action was produced. In the poems published before "La estación violenta", the gerund seldom appears and when it does it functions as a descriptive adjunct of the verb, as in these examples: "El día entra pisando fuerte" (C26) and "el viejo Tláloc duerme, dentro, / soñando temporales" (C31). Later, the gerund expresses simultaneous actions as in these examples from "Piedra de sol": "El río entra cantando por el llano dormido" (C90), "la luz nace frotando a los huesos" (C95) and "caminé . . . / hablando solo como el viento loco" (C106). Because of this effect, the gerund is instrumental in expressing simultaneous and complementary movements which acquire a circular complexity: "Soñemos sueños activos de río buscando su cauce, sueños de sol soñando sus mundos" (C95), "oye a los huesos machacando a los huesos" (C94).

Fixity, the opposite of continuity, is expressed by the use of the past participle occurring especially as a verbal adjective and designating a past action. In the early poems, the past participle modifies nouns to create a negative image which conveys an unrealized vision: "El pensamiento disipado, el acto disipado, los nombres esparcidos" (C15), "las aguas estancadas" (C89), "sílabas estancadas" (C89), and "semillas quemadas" (C92). Paz uses this simple grammatical form to play with the reader's eye, as in these examples:

> Ella cierra los ojos y en su adentro
> está desnuda y niña al pie del árbol. (C16)
>
> Y la puerta es más alta a cada siglo
> y más cerrada y puerta a cada golpe. (C18)

This confirms the reader's impression, already discussed, that Paz equates objects and characteristics so that objects dominate in imparting spiritual states while remaining themselves. Syntactically, certain nouns assume the function of the past participle because of the principle of positional equivalence. In the first example, "está desnuda" is contiguous with "(está) niña" where the latter is clearly an adjective. The effect of the former on the latter is to represent these actions or qualities as complete and finished. In the second example, the relationship produces the following paradigm:

| | | |
|---|---|---|
| la puerta | es más alta | a cada siglo |
| | más cerrada | |
| | (más) puerta | a cada golpe |

An adjective, a participle and a noun occupy the same syntagmatic position. Because of their unusual occurrence in these syntagms, "niña" and "puerta" are foregrounded. In other instances, by forming a participial clause which describes a state in fixed terms, Paz can then create movement in the principal clause resulting in a juxtaposed image of fixity and movement: "Vestida de azucena ella se acerca" (C16), "tocado por la luz / el cuarzo ya es cascada" (C31), and "tendida sobre la lava que huye, eres un gran tímpano lunar" (C78). In general, the participle and the gerund function in opposition to each other, one immobilizing time, the other moving within a fixed time.

The same poems, however, also express the possibility of realization, of achieving a balanced harmony. Specific verb structures dominate these moments of perception and awareness: they are *hay que*+inf; auxiliary verb+inf; and the infinitive. Each structure is exploited and expresses a different aspect of realization. Because of the more intensely heuristic themes of the later poems of *Libertad bajo palabra*, these structures are more frequent. The impersonal "hay que" is the basic syntactic structure of the last stanza of "El cántaro roto", in which the theme of hope is developed in a series of positive actions: "Hay que dormir con los ojos abiertos, hay que soñar con las manos . . . hay que soñar en voz alta, hay que cantar hasta que el canto eche raíces" (C95). The repetition of this verbal structure, each using a positive and dynamic verb such as "juntar", "mirar", "descifrar", "cantar", "recordar" is indicative of a fragmented and multi-faceted presentation of the cosmic harmony which is possible through a return to origins: "Recordar lo que dicen la sangre y la marea, la tierra y el cuerpo, volver al punto de partida" (C96). The reasoning is presented in a seemingly discursive, but actually, in a concisely cumulative manner. Haber que+inf differs from haber de+inf because it is more impersonal.[39] Haber de+inf designates a stronger obligation or necessity: "Río abajo, he de perderme, he de volver a lo oscuro" (C67), and "para que pueda ser he de ser otro, / salir de mí, buscarme entre los otros" (C114). This structure is the most personal and poignantly pleading, and is used when failure seems imminent.

The most generalized expression of success consists of the use of the infinitive without auxiliary verbs.[40] Realization of the vision sought is possible in an indefinite time and is made as a general observation: "Quizá morir con otro no es morirse" (C14), "amar es combatir, es abrir puertas", "amar es desnudarse de los nombres" (C109), "Hablar por hablar, arrancar sones a la desesperada" (C80). It is to be noted that the infinitive expressing modality does not convey a sense of time; it remains abstract and impersonal. Although comprehension, partial and still unclear, has been achieved in Libertad bajo palabra, the realization remains a possibility only, not a reality even with the end of "Piedra de sol" where the infinitive is constantly repeated, as a reminder of the states desired.

The importance of syntactic parallelisms in "Piedra de sol" is not exclusively that of a stylistic device. According to Rachel Phillips, the repetition of structures "emphasizes at once the uniqueness of each moment of love and its ever-repeating rhythm, like the planet Venus, which returns always renewed, but always the same".[41] The search for cosmic regeneration expressed semantically, is also performed syntactically.

One of the results, as seen in the analysis of "El cántaro roto", is that the constancy of the verb structure emphasizes the plurality of the objects. One of the best examples of this complementary process of plurality and unity occurs in "Piedra de sol" in which the segment voy por+$NP_1$+como+por+$NP_2$ is repeated, sometimes in elliptical or inverted form:

> voy por las transpariencias como un ciego. . .
> voy por tu cuerpo como por el mundo. . .
> voy por tus ojos como por el agua. . .
> voy por tu frente como por la luna,
> como la nube por tu pensamiento,
> voy por tu vientre como por tus sueños. . .
> voy por tu calle como por un río,
> voy por tu cuerpo como por un bosque. (C99)

By continuing this series of parallel syntactic structures, Paz expresses the link between woman and nature which is constant in his poetic universe. The result again is to subordinate the action to the fragments which only become unified in the mind of the reader as he equates both worlds. When the order is inverted and it is the woman who acts, the same fragmentation occurs:

> y tú a mi lado
> caminas como un árbol, como un río
> caminas y me hablas como un río,
> creces como una espiga entre mis manos,

lates como una ardilla entre mis manos,
vuelas como mil pájaros (C110)

The action increases in precision due to the comparison, and, as a result, woman is identified with a dynamic nature.

An important aspect of the poetry of this period is syntactic parallelism which communicates an obsessive rhythm similar to a motif in music. Some of Paz's early poems were structured on this principle, the best examples being "Elegía interrumpida", which repeats in five stanzas, "Hoy recuerdo a los muertos de mi casa" (C15), and "Semillas para un himno" which intersperses the adjectives "Infrecuentes", "Instantáneas" and "Imprevistas" in a quest for the fleeting word. In these examples, the ultimate meaning of the poem is contained in the leitmotiv and the fragments and variations are developed in each stanza. Phraseological repetition, which prevails in the early poems, is later replaced by syntactic parallelism. This integrated repetition is more expressive of the multi-faceted nature of reality and of the complexities of the instant. It is the repetition which creates the movement.

The syntactic structures identified as expressive contribute in significant ways to the reader's apprehension of Paz's poetic universe. The exploitation, in his early phase, of temporal and spatial structures underlines the conflicts between the modern world's conception of linear and horizontal space and the search for a more concordant, historically-determined, conception of circularity and verticality. The poems of Libertad bajo palabra engage in the search for cosmic harmony. The complexity of the perception is captured through syntactic structures which either unify or create equivalences while also fragmenting the perception. The resulting plurality is imparted through substantives and nominal phrases which dominate the structures of equivalence and syntactic parallelisms which engender movement and fixity. However, it is the interaction and the combination of verbal structures with substantives which make movement part of the aesthetic experience. And finally, syntactic parallelisms produce rhythm and flux by virtue of their components. In the poems of _Libertad bajo palabra_, the cosmic agreement sought is the unity of the poems, whereas the plurality of this cosmos, as presented in juxtaposed or fragmented images, constitutes the parts -- numerous and simultaneous. Paz's desire to develop all facets of his cosmos at this stage contributes to the apparent discursiveness of some of these poems. As his poetic vision matures, the complex and contiguous structures are replaced by more elemental nouns placed in positions of congruence.

## B. _Salamandra_

No major revisions were made in the second edition of _Salamandra_ nor in the poems which appear in _La Centena_. However, some poems were extensively changed after this publication for _Poemas, 1935-1975_. The salamander of the title lends form and symbolic significance to many of the poems. According to the old Mexican legends, the salamander, a lizard possessing the ability to regenerate part of itself, could live in fire and emerge purified.[42] Paz is inspired by the idea of regeneration; many of the poems express the search for rebirth through purification. The ancient deity Quetzalcoatl, the plumed serpent whose act of repentance, death by fire, parallels the regeneration represented by the salamander, is symbolic of the spirit. In myth, Quetzalcoatl had a double, Xolotl, who represented matter, darkness and evil. The two mythological figures represent different facets of the same being but in opposition to each other. The significance of these myths functions on a semantic level in the poems to express the hoped for realization of harmony.

However, as the persona is swept by doubts of ever achieving a balanced state, the mood of these poems is less hopeful than in "Piedra de sol". Salamandra represents a period of reflection and interrogation of the paradoxes which assemble and coexist in Paz's world view.[43] Stylistically, says Jorge Rodríguez Padrón, "la poesía de Paz se libera progresivamente de los últimos resquicios discursivos y empieza a introducir abiertamente lo misterioso o lo esotérico, y primordialmente, la imagen irracional".[44] This shift in emphasis has a significant effect on the grammar of Paz's poetry during this period. The rejection of discursiveness and exuberance has an impact on the images; these become more elemental and universal, less complex and pluralistic. Syntactic segments are also less likely to be repeated. Structures of fragmentation, of opposition and of contiguity emphasize the lack of unity in the vision presented. With Salamandra, Paz begins to shift from his conception of time as circular to time as a spiral. The dominance of matrix sentences rather than an accumulation of parallel phrases, puts the reader in closer contact with the syntax itself. However, the paradoxes and ambiguities on the semantic plane, and the ellipses and sometimes lack of punctuation on the syntactic level, require more active participation from the reader. Furthermore, it becomes increasingly misleading to dissociate the formal structure from the context for analysis, owing to the constant metamorphosis which is at once part of the formal process as well as the central theme. Three poems from this section will be analyzed to show how Paz exploits certain aspects of language in order to express his poetic universe; these are "Entrada en materia", "Garabato" and "Ustica".

"Entrada en materia" (C119-123), the first poem in the section "Salamandra", was radically changed for Paz's definitive *Poemas: 1935-1975*. However, the versions published earlier in two editions of *Salamandra* and in *La centena* are identical and it is this version which will be analyzed in the following pages. The last version is useful mainly because its division into stanzas serves to highlight the sections of the poems. Fifteen lines were cut from the original 130 lines of unrhymed verse of irregular syllabic length. Twenty-five of the lines are broken so that a spatial dispersion occurs. Thematically, the poem may be divided into five parts as the inset markings indicate:

(a) 1 Piedras de ira fría
2 Altas casas de labios de salitre
3 Casas podridas en el saco del invierno
4 Noche de innumerables tetas
5 Y una sola boca carnicera
6 Silbato y risa eléctrica
7 Algarabía
El neón se desgrana
8 Ataviada de guirnaldas de dientes
9 Igneas orejas letras parpadeantes
10 El guiño obsceno de los números
11 Noche multicolor y noche desollada
12 Noche en los huesos noche calavera
13 Ciudad
14 Gatos en celo y pánico de monos
15 Un reflector palpa tus plazas más secretas
16 El sagrario del cuerpo
17 Al arca del espíritu
18 Los labios de la herida
19 La boscosa hendidura de la profecía
20 Crece la marea invisible
21 La marea del espanto
22 Torres ceñudas con el miedo al cuello
23 Sonámbulos palacios
24 Graves moles de sueño y orgullo
25 Calado hasta los huesos tiembla el hierro
26 Y la piedra pelada hasta los huesos
27 El mal promiscuo el mal sin nombre
28 Todos los nombres del mal
29 El mal que tiene todos los nombres

30 Hasta el meollo del hierro
31 Y la juntura ciega de la piedra
(b) 32 Entre tus muslos un reloj da la hora
33 Demasiado tarde
Demasiado pronto
34 En tu cama de siglos fornican los relojes
35 En tu cráneo de humo pelean
36 Las edades de humo
37 Memoria que se desmorona
38 Ciudad de frente indescifrable
39 Tu discurso demente
40 Tejido irrefutable de razones
41 Corre por mis arterias
42 Y repica en mis tímpanos tu sílaba
43 Tu frase inacabada
44 Entre los quicios del lenguaje
45 Relojes que se desmoronan
46 Como un enfermo desangrado se levanta
47 La luna
48 Sobre las altas azoteas
49 La luna
50 Como un borracho cae de bruces
51 Los perros callejeros
52 Mondan el hueso de la luna
53 Pasa un convoy de camiones
54 Sobre los cuerpos de la luna
55 Un gato cruza el puente de la luna
56 Los carniceros se lavan las manos
57 En el agua de la luna
58 Le ciudad se extravía por sus callejas
59 Se echa a dormir en los lotes baldíos
60 La ciudad se ha perdido en sus afueras
(c) 61 Un reloj da la hora
Ya es hora
62 No es hora
Ahora es ahora
63 Ya es hora de acabar con las horas
64 Ahora no es hora
Es hora y no ahora
65 La hora se come al ahora
66 Ya es hora
Las ventanas se cierran
67 Los muros se cierran las bocas se cierran
68 Regresan a su sitio las palabras
69 Ahora estamos más solos
70 La conciencia y sus pulpos escribanos
71 Se sientan a mi mesa
72 El tribunal condena lo que escribo
73 El tribunal condena lo que callo
74 El ojo fijo el muro descarado
75 Ruidos imperceptibles
76 Pas del tiempo que aparece y dice
77 ¿Qué dice?
78 ¿Qué dices dice mi pensamiento

79 No sabes lo que dices
80 Trampas de la razón
81 Crímenes del lenguaje
82 Borra lo que escribes
83 Escribe lo que borras
84 El haz y el envés del español artrítico
(d) 85 Hoy podría decir todas las palabras
86 Un rascacielos de erizadas palabras
87 Una ciudad inmensa y sin sentido
88 Un monumento grandioso incoherente
89 Babel babel minúscula
90 Otros te hicieron
91 Los maestros
92 Los venerables inmortales
93 Sentados en sus tronos de cascajo
94 Otros te hicieron lengua de los hombres
95 Galimatías
96 Palabras que se desmoronan
97 Vuelve a los nombres
98 Ejes
99 Anchas espaldas de este mundo
100 Lomos que cargan sin esfuerzo al tiempo
101 Materias reales y espirituales
102 Vidrio mirada congelada
103 Pared máscara de nadie
104 Libros de frente despejada
105 Hinchada de razones enemigas
106 Mesa servil a cuatro patas
107 Puerta puerta condenada
108 Materias irreales
109 Verdades desfondadas
(e) 110 No pesa el tiempo
Es pesadumbre
111 No están las cosas en su sitio
112 No tienen sitio
No se mueven
113 Y se mueven
Echan alas
114 Echan raíces
Garras dientes
115 Tienen ojos y uñas uñas uñas
116 Son reales son fantasmas son corpóreas
117 Están aquí
Son intocables
118 Los nombres no son nombres
119 No dicen lo que dicen
120 Yo he de decir lo que no dicen
121 Yo he de decir lo que dicen
122 Piedra sangre esperma
123 Ira ciudad relojes
124 Pánico risa pánico
125 Yo he de decir lo que no dicen
126 Promiscuidad del nombre
127 El mal sin nombre

128 El nombre de los males
129 Yo he de decir lo que dicen
130 El sagrario del cuerpo
El arca del espíritu

Several stages in the poet's trajectory lead to a new consciousness. In (a), a succession of violent and disparate images present the inhuman aspects of the city; in (b), the key elements in Paz's poetic universe, which were characteristic of the poems of Libertad bajo palabra, disintegrate; in (c), time becomes indeterminate and expression becomes increasingly difficult; in (d), communication begins but words only express incoherence; finally in (e), the poet accepts that his task must be to express the intangibility of the universe.

In the first part of the poem, an image of the city unfolds in a series of syntactically disconnected images. The same key nouns which were introduced in the poems of Libertad bajo palabra are used in "Entrada en materia", but their semantic load is altered. The following paradigm of the NPs in (a)1-5 provides a characteristic example of the semanticization which occurs:

| | |
|---|---|
| Piedras | de ira fría |
| Altas casas | de labios de salitre |
| Casas | podridas |
| Noche | de innumerables tetas |
| y una sola boca | carnicera |

The nouns modified do not have any precise connotations in themselves; it is the NPs and the adjectives which lend their pejorative qualities. In some segments, such as "piedra de ira fría", the dense repetition of hard sounds or vowels suggestive of a shriek - /pi-dra-d-ira-ria/ - complement the alienating image created. The series of congruent images, syntactically and semantically parallel, function to create the effect of disparity; their accumulation contributes to the overwhelming alienation.[45]

Within this wasteland, a human or humanized figure appears, introduced by the use of a shifter. The nature of this figure is never clear although, in the revised version, the interlocutor seems to be the city.[46] As the series of direct objects listed below indicate, its nature is female:

Un reflector palpa tus plazas más secretas
el sagrario del cuerpo
el arca del espíritu
los labios de la herida

In this section, there are only three matrix sentences and all three are in the indicative present tense which dominated in the poems of Libertad bajo palabra. As a result of the scarcity of verbs, and of the choice of the present indicative in those rare instances when verbs are used, an atemporal universe takes form. In (a), each line constitutes a syntactically unrelated segment which interacts on the semantic level with other images of alienation to produce a monstrously humanized space.

Suddenly, in the first line of (b), there is a lexical reference to time. The shock is generated not only lexically but phonemically: hard sounds, such as /ko/, /ka/, /ga/, /ro/, and /dra/, predominate in the series of alienating images; now more soothing sounds emerge, as in 32. Time, which had been at the centre of Paz's poetics and an important theme in the poems of Libertad bajo palabra, begins to disintegrate. The theme may be actualized by typographical representation as well as by semantic opposition:

Demasiado tarde
Demasiado pronto

These syntactically equivalent segments, (b)33, function congruently in the sentence so that antonymous aspects of time are present simultaneously. Congruence, designated by : , continues to be operative in this section; for example, in lines 34:35-36; 37:45; 46-48:50-51; 51-52:52-53; 55:56-57; 58:59. Simultaneous opposite movements are designated in 46-50 by the verbs "se levanta" and "cae" but, due to an absence of punctuation, a link is created between these sentences which ambiguously share 48, "sobre las altas azoteas". The use of the shifter "tu" resumes in this section but, for the first time, a shifter indicating a speaker ("mis") is introduced. Those sentences in which these shifters appear all have the same syntax with the exception of 32 in which the transitive verb is followed by a direct object, "la hora"; this distinction serves to foreground it. The following paradigm illustrates the structure of this section:

| | | | |
|---|---|---|---|
| 34 | (Los relojes) | fornican | (en tu cama de siglos) |
| 35-36 | (Las edades de humo) | pelean | (en tu cráneo de humo) |
| 39-41 | Tu discurso demente | corre | por mis arterias |
| 42 | (Tu sílaba) | repica | en mis tímpanos |
| 43-44 | Tu frase inacabada | | entre los quicios del lenguaje |

In 39-42, the shifter "tu" prevails in the nominal syntagms which refer lexically to speech whereas the shifter "mis" modifies lexical items referring to parts of the body, parts which are themselves transmitters. Then in (b) 60, Paz shifts to the present perfect, which, because it indicates an action which is complete as of the moment the statement is made and because it contrasts with the continuous present in the preceding sentences, signals an end to the disturbing presence of the wasteland city.

In (c), the Word seeks its expression. Paz returns to the theme of fragmented time, but rather than presenting it linearly, he shows, through a series of lexical shifts, its everchanging, intangible nature. In 61-64, the standard equivalence structure, prevalent in the poems of *Libertad bajo palabra*, is instrumental in expressing non-equivalence:

the variations which occur come full circle:

61 Ya es hora
62 No es hora
62 Ahora es ahora
63 Ya es hora
64 Ahora no es hora
64 (Ahora) es hora
64 (Ahora) no es ahora
66 Ya es hora

These statements, which are expressed in the form of truths, are no sooner expressed than they cease to reflect the idea expressed. In this way, seeming contradictions do not co-exist, but by virtue of the syntactic congruence, they each express their own actuality.

Then in 66-69, the poetic universe continues to narrow down until only the Word and the poet remain:

Las ventanas se cierran
Las muros se cierran las bocas se cierran

The first two objects, inanimate in themselves, are made to appear, through the use of the reflexive verb, to act on themselves. Semantically, the nouns are personified but, at the same time, they cancel themselves. The same pattern is repeated to convey the perpetual inadequacy of the speaker before the birth of the Word:

Borra lo que escribes
Escribe lo que borras

The use of the chiasmus becomes instrumental in expressing the making and unmaking process, as a spiral, in the search for expression.

The fourth section (d) begins with the temporal adverb "hoy", which serves to end atemporality and to locate in time the last two parts of the poem. In the first instance, this is achieved in 85 through the use of the present conditional in "podría" which itself implies a future in the past. The second example occurs in the fifth section through the verbal locution "he de decir" which conveys a necessity in the present to accomplish an action in the future.

Section (d) also includes a number of congruent images which accumulate. But the most striking are the syntactically equivalent structures which are dispersed through the poem. The isolated word, "Galimatías", recalls its lexical equivalent, "Algarabía", in (a)7. The former is immediately followed by its semantic equivalent: "Palabras que se desmoronan" which in turn has its syntactic equivalent in 37 and 45 of section (b), referring to time. An analogy results from the interaction of these segments: as time disintegrates so do words. But disintegration is not a negative concept with respect to time; similarly, one can expect that the same conclusion will be reached with respect to the Word.

In a long poem such as this one, where few syntactically complete sentences exist, positional equivalence becomes an important determiner of significance. Such is the importance of the organizational principle in (d)89-107 of this section. The foregrounded segments are:

> Babel babel minúscula
> (8 lines: semantically = search for expression)
> Ejes
> (8 lines: semantically = search for matter)
> Puerta puerta condenada

Because of its central position in this paradigm and its isolation in the line, the noun "Ejes", whose semantic importance has already been mentioned, is further foregrounded. The dual process, which is being resolved, is summarized in 108-109 which follow and which end (d):

> Materias irreales
> Verdades desfondadas

The phonemic unity of each syntagm further foregrounds them.

The first five lines of (e) repeat, with variations, the dual process which opened (c): movement and fixity. Again, in juxtaposed segments, contrary statements co-exist: "No se mueven / Y se mueven / Echan alas / Echan raíces". Whereas these dichotomies are separated spatially and syntactically, others are presented in one line but without connectives:

> 116 Son reales son fantasmas son corpóreas

Having come to the awareness that all things are intangible and inexpressible -- that outer reality is subjective -- the speaker-poet arrives at a solution which is expressed, as stated earlier, as a future obligation. Again the statements made and their negation (118-129), have the effect of repeating the uncertainty of the quest which has been the trajectory in the entire poem. In line 118, contiguity is denied yet the generic form of the noun confirms the presence of the thing named, focuses attention on it, and then the syntactic structure serves to dispute the very existence of the object. The intangibility of words and of meaning does not lead to cancelling words but to a fervent resolution, reminiscent of Mallarmé's precept: "Yo he de decir lo que no dicen". The juxtaposition of contradictory statements underlines a double responsibility which embodies naming. In this way, Paz states the poet's task but molds that expression within his aesthetic of the spiral, of regeneration and of the reconciliation of opposites, realized in the final chiasmus.

A much shorter poem, "Garabato" (C146), will be useful in highlighting and limiting somewhat those expressive elements which were shown to be operative in "Entrada en materia". The poem consists of 11 irregular lines of verse of which the tenth undergoes a spatial dispersion. The poem is reproduced below:

> Con un trozo de carbón

Con mi gis roto y mi lápiz rojo
Dibujar tu nombre
El nombre de tu boca
El signo de tus piernas
En la pared de nadie
En la puerta prohibida
Grabar el nombre de tu cuerpo
Hasta que la hoja de mi navaja
Sangre
        Y la piedra grite
Y el muro respire como un pecho

It is made up of congruent elements which, when syntactic parallelisms are superimposed, reveal a structure having no principal clause: with a NP (writing object) to write the name of NP on NP (place) until NP acts like NP. The apparent continuity of this statement, in spite of the absence of a matrix sentence, creates the impression that the poem performs what it says: it is an attempt at expression in the same way that a scribble is an attempt at writing.

"Para que haya oración gramatical es necesario un verbo en forma personal"[47] stipulates Samuel Gili y Gaya. This would indicate two elements absent from this poem: an action and an actant. The verb in the infinitive fails to express either of these but it does maintain the impersonal and indefinite aspects of Paz's poetry of this period. The actant is tacitly indicated by the shifters. The adverbial phrases, which stipulate the means by which the action "dibujar" will be performed, also serve to indicate the presence of a speaker by the shifter "mi". These phrases may be presented in a paradigm:

| | | |
|---|---|---|
| Con un | trozo | de carbón |
| Con mi | gis | roto |
| (Con) mi | lápiz | rojo |

The syntactic equivalence in these syntagms lends to "carbón" and to "trozo" the lexical precision they lack. In either case, the significance of the segment is that the tool to be used is imperfect. In the last two syntagms, the lexical equivalence between "gis" and "lápiz", strengthened by their common determiner "mi", underlines the absence of equivalence between "roto" and "rojo". These are, however, linked due to the phonemic and syntactic equivalence. The adjective "rojo" remains semantically ambiguous: the interpretation of the red pen as an everyday object used to write or to draw offers immediate confirmation by the syntagms' contiguous and congruent relationships. However, red as the colour of revolution and the red pen as a tool to effect change anticipates this connotation in other parts of the poem.

The verbs "dibujar" and "grabar" are also redefined semantically due to the interaction which occurs on the basis of their positional equivalence. Lexically, "dibujar" may mean to draw, to paint, or to describe whereas "grabar" may mean to engrave or to impress upon the mind. As they are used in this poem, the verbs convey the idea of creative representation, but they may also and simultaneously signify the mental process called memory. The direct object of the infinitives, "el nombre", is a fragmented object pertaining to the interlocutor: "tu boca", "tus piernas", "tu cuerpo". But where this impression is to be made is again presented by two syntactically equivalent syntagms:

> En la pared de nadie
> En la puerta prohibida

The syntactic equivalence is reinforced by the phonemic equivalence created by the repetitions of /p/ and /d/ phonemes. The lexical links between "pared" and "puerta" do not imply that their modifiers will also be lexically equivalent. They are antonymous: "de nadie" implies the absence of an owner whereas "prohibida" implies the presence of one. The antonymity implicit in this juxtaposition is characteristic of the poems of this period where opposites are given equal value.

The adverbial locution of time, "hasta que", which introduces the temporal subordinate clauses, expresses the end point where the action of the main clause will cease. This paradigm will show the structure of these three clauses:

| | | |
|---|---|---|
| Hasta que | la hoja de mi navaja | sangre |
| (Hasta que) | la piedra | grite |
| y (Hasta que) | el muro | respire |

The first NP, the only one to have a nominal determiner, sets the tone for the other segments by the inverse situation suggested. Whereas, in everyday reality, it is the blade of the knife which causes bleeding, in this poem, the blade is personified and it undergoes the action which it normally causes. This image converges with the adjective "rojo" to recall the image of revolution and violence which remained in abeyance. The personification is repeated in the next two segments. On the semantic level, the progression of the verbs may have semantic import: "sangrar -- gritar -- respirar" are all stages in the birth process.

Although time does not play an active part in this short poem, its presence is always implicit. The verbs in the infinitive form imply a continuing action with no specific delimiting point; it may also refer to a desired or future action. The future is also implicit in the structure hasta que+V which requires the use of the subjunctive in the subordinate clause. By exploiting these grammatical structures, Paz directs the theme of this poem, the birth of creativity, toward the future. In this way, he has simplified his poetic universe with respect to time. However, this universe becomes more fragmented, a consequence evident in the abundance, in this short poem, of congruent images. There is also a hint of flux suggested by the single use of the chiasmus, a technique which occurs repeatedly in "Entrada en materia".

An analysis of the poem "Ustica" (C151-152) will reveal these same techniques in operation:

(a) 1 Los sucesivos soles del verano,
2 La sucesión del sol y sus veranos,
3 Todos los soles,
4 El solo, el sol de soles,
5 Hechos ya hueso terco y leonado,
6 Cerrazón de materia enfriada.

(b) 7 Puño de piedra,
8 Piña de lava,
9 Osario,
10 No tierra,
11 Isla tampoco,
12 Peña despeñada,
13 Duro durazno,
14 Gota de sol petrificada.

(c) 15 Por las noches se oye
16 El respirar de las cisternas,
17 El jadeo del agua dulce
18 Turbada por el mar.
19 La hora es alta y rayada de verde.
20 El cuerpo oscuro del vino
21 En las jarras dormido
22 Es un sol más negro y fresco.

(d) 23 Aquí la rosa de las profundidades
24 Es un candelabro de venas rosadas
25 Encendido en el fondo del mar.
26 En tierra, el sol lo apaga,
27 Pálido encaje calcáreo
28 Como el deseo labrado por la muerte.

(e) 29 Rocas color de azufre.
30 Altas piedras adustas.
31 Tú estás a mi costado.
32 Tus pensamientos son negros y dorados.
33 Si alargase la mano
34 Cortaría un racimo de verdades intactas.
35 Abajo, entre peñas centelleantes,
36 Va y viene el mar lleno de brazos.
37 Vértigos. La luz se precipita.
38 Yo te miré a la cara,
39 Yo me asomé al abismo:
40 Mortalidad es transparencia.

(f) 41 Osario, paraíso:
42 Nuestras raíces anudadas
43 En el sexo, en la boca deshecha
44 De la Madre enterrada.

45 Jardín de árboles incestuosos
46 Sobre la tierra de los muertos.

The first two sections, (a) and (b), composed of a series of noun phrases which are juxtaposed, that is, in positions of congruence, express semantically a progression from complexity and movement to petrified matter. There is a progressive disintegration of the object followed by a fixity of the elemental. The image "los sucesivos soles de verano" is divided into its parts in the next verse: "La sucesión del sol y sus veranos", shifting the plurality from "sol" to "verano" then back to sun:

3 Todos los soles
4 El solo, el sol de soles

Interchangeability of functions within segments occurs here, as well as in the first two lines of the poem:

| | |
|---|---|
| Los sucesivos | soles |
| La sucesión | del sol |

The substantive "soles" undergoes a syntactic and morphological transformation in the second syntagm: it assumes the singular form and it adopts an adjectival function. Conversely, the adjective "sucesivos" undergoes a nominal transformation and takes the singular form. The successions taking place are part of a spiral which slowly becomes fixed, a fixity already perceived by the reader through the generic forms of the nouns: the object, "el sol", is isolated from its category.

The lines of section (b) reinforce lack of movement, executed not only semantically but syntactically by structures of congruence and an absence of verbs. Part of the unity is realized by a system of phonemically similar segments:

7 Puño de piedra,
8 Piña de lava, . . .
12 Peña despeñada
13 Duro durazno

The phonemic unity within each syntagm is also established paradigmatically between "puño, "piña" and "peña". This paradigmatic equivalence serves to foreground the segments' syntactic equivalence and suggests a possible semantic relationship between them. "Puño" and "Piña", in spite of their phonemic similarities, are semantic opposites, the former conveying hardness, the latter fragility, but both are modified by nominal complements which are semantically linked. The static state generated semantically, syntactically and phonetically, is reversed in the third stanza by the return of temporality and action: "Por las noches se oye". But, then the nouns, which in themselves convey movement, become static and descriptive when accompanied by the definite article. Nominalizing "el respirar" and "El jadeo" further contributes to the stationary condition by divesting the words of potential movement. In essence, movement is held in abeyance. The spatial adverb "aquí" of (d) contrasts with the adverbial phrase "por las noches" of (c). It also compares with "en tierra" and emphasizes the dichotomy fundamental to the structure of this section. Hence, water denotes life and hope whereas land conveys impressions of aridity. Beneficial effects symbolized by night and water become, in (e), an integral part of the harmful effects conveyed by sun and day, and embodied in this contiguous structure: "Tus pensamientos son negros y dorados". The rocks are no longer "despeñada" but "centelleantes" so that movement, constant and mutable, regains its importance: "Va y viene el mar lleno de brazos". The present tense is exploited in order to create a temporal effect in which nature acts and changes without haste whereas the persona's actions are fleeting and momentary:

38 Yo te miré a la cara,
39 Yo me asomé al abismo:
40 Mortalidad es transparencia

The preterit evokes an urgency totally devoid of duration. However, these actions, as the punctuation indicates, lead to a search for truth. The same equivalence is expressed in a structure of congruence in the sixth stanza: "Ossario, paraíso". The fixity and simultaneity produced by this structure continue throughout the section, especially through the use of the past participles, an important grammatical feature of this poem, "anudadas", "deshecha" and "enterrada", which serves to crystallize qualities. No judgement is made; only observations. Throughout the search which is the central focus of the poem, "un racimo de verdades intactas" threaten to assemble the dichotomies which still characterize Paz's poetic universe.

The poem makes no judgement; it is an observation, a search, through the images of nature, for "un racimo de verdades intactas". The concept of search implies movement but flux is produced conceptually and semantically. The process activated has been described as follows:

> . . . el fragmentarismo, el verso abierto en las unidades que construyen un campo formal, estable una acción verbal que se conjuga, ese fragmentarismo, por ello, construye un proceso en movimiento: la realidad aludida no se fija, se va descubriendo en sus equivalencias, se desarrolla en su presencia formal.[48]

Although the syntax has been simplified since Libertad bajo palabra, reading a poem from Salamandra requires more active participation from the reader. Because syntactic links are not made, the reader must be influenced by the words and their meaning, and must actively create and coordinate the parts. The literariness of the poems lies in the complementary coordination of theme and syntax: the reader's experience, like the theme of the poems, is a search for meaning.

The poems of Salamandra are less discursive although they include a larger number of matrix sentences. These, as well as many phrases and segments, combine in parallel but non-syntactic, congruent structures to elaborate a poetic universe whose fragmentation is not indicative of a lack of unity, but of complementary states. Time and space, no longer overwhelming characteristics in these poems, tend to merge thematically and syntactically. Therefore, in order to investigate, on the basis of a broader sample, these stylistic features, they will be organized according to the categories of structures which prevail in Salamandra: temporal and spatial, congruent, contiguous and verbal.

### Temporal structures

In the poems of Salamandra, there is no dominance of temporal structures, mainly because Paz has already rejected the concept of linear time. There is an affirmation of the present as perpetual in the constancy of the adverbs "hoy", "ya", "siempre" and the noun "el instante". The poem "La palabra escrita" uses two levels of discourse, one constant and repeated, the other searching and changing. The first freezes time by the use of "ya" as in "Ya escrita la primera / Palabra" (C128-129) which is repeated six times, thus emphasizing its permanence. By designating the perpetual present, "ya" may appear to resolve the conflict between opposites: "(Hoy es ya mañana)" (C150). The events of the long poem "Noche en claro" seem to be occurring simultaneously; the opening line "A las diez de la noche en el café de Inglaterra" (C141) provides the only precise indication of time. Although there is a variation in locales, time seems to be "vertical" and all the events are actually simultaneous, as confirmed by the periodic repetition of "Algo se prepara" (C141-144), perpetualizing the imminent mystery. When the reader reaches the end of the poem, he realizes that time is not simultaneous but is suspended, and that the point at which the poem occurs is immediately before the beginning, as established by the last line: "Aquí comienza el tiempo" (C146). The poems of "Duración" and "Vaivén", which may exist independently or as part of the series, demonstrate the metonymical function of the images in a temporal framework. The first section of "Duración" superimposes images as in a painting:

> Negro el cielo
> Amarilla la tierra
> El gallo desgarra la noche
> El agua se levanta y pregunta la hora
> El viento se levanta y pregunta por ti
> Pasa un caballo blanco (C146)

The only viable time is the present time of the discourse. There are no links between images; there is no progression, only simultaneous movement, the perception of which is complicated by the linearity of language.

The perpetual present may be perceived in the movement, in the images which shift, transform, return, change space but always exist in the present. The desire to escape circular, historical time is expressed using the copula both in its affirmative and negative forms. This excerpt from the poem "Entrada en materia" accentuates this concept of time:

> Un reloj da la hora
> Ya es hora
> No es hora
> Ahora es ahora
> Ya es hora de acabar con las horas
> Ahora no es hora
> Es hora y no ahora
> La hora se come al ahora
> Ya es hora (C121)

Although the passage abounds in flux, denials, and confirmations, the present which advances in time is always itself, hence introduces Paz's later conception of time, the spiral. To develop this concept, Paz continues to use the structure of equivalence, $NP_1$+cop+$NP_2$, as in Libertad bajo palabra. The adverb "no" in the negative segments, not often used in the earlier poems, adds the element of interchangeability. The spiral continues to be a vertical temporal space with the added possibility of movement within it. In "Lauda", Paz writes:

> Entre la vida inmortal de la vida
> Y la muerte inmortal de la historia
> Hoy es cualquier día (C138)

In Salamandra, time and space become increasingly interdependent as in the above image. The structures entre+$NP_1$ and en+$NP_1$ prevail to express both time and space, making their differentiation possible exclusively on the basis of semantics.

### Spatial structures

The poem "La palabra escrita" depends on the congruence of time and space for its progression. The descent of the stone is complemented by the reflection in the well: "Mira tu cara mientras cae" (C129). Rodríguez Padrón explains the congruence of time and space in the poem: "Un espacio, que también es tiempo . . . . El espacio que media entre ellas es un espacio presente, material, que viene definido, igualmente, por un tiempo: el tiempo simultáneo de la caída de la piedra--palabra".[49] The simultaneity of occurrence of time and space is often realized through this simple structure: "Entre las eras" (C155); the semantic function provides the temporal dimension whereas syntactic effect provides the spatial dimension.

The structures en+NP and entre+NP suggest a space where movement is negated and where one point becomes the centre, as in these syntagms: "en el centro del pozo" (C129), "en el sinfín del ópalo" (C153), "en el túnel de onix" (C153), "en la mitad del cielo" (C155), "entre las geometrías vertiginosas" (C153). Increasingly, the drama of the quest unfolds "en la página" (C127) but rarely does the word on the page remain fixed; it too operates on a vertical plane: "Se abren sobre tallos de silencio" (C128). In "La palabra dicha", words travel through space and are opposed to the fixity of the page:

La palabra se levanta
De la página escrita.
La palabra,
Labrada estalactita,
Grabada columna
Una a una letra a letra.
El eco se congela
En la página pétrea. (C129-130)

The space occupied may be the void between two points as in "Niña":

Entre la tarde que se obstina
Y la noche que se accumula
Hay la mirada de una niña. (C132)

The movement within time and space indicated by the reflexive verbs is contrasted with the fixity of the look. This effect, syntactically achieved, is semantically confirmed by the verse "Es transparente el infinito" (C132). The principal spatial structures of *Salamandra* corroborate Paz's new conception of time and space.

The last spatial structure of distinctively expressive value is one not often perceived as syntactic since it arises not through words and their combination but by their absence. The dispersion of words and the increasing importance of the white space, "el blanco", begins in the later poems of *Libertad bajo palabra*. In *Salamandra*, the space becomes a syntactic and structural device juxtaposing simultaneous and ambiguous elements, and, more importantly, creating tension and energy. The poem "Reversible" transforms space into significance:

En el espacio
Dentro de mí
Fuera de mí
En ningún lado
Fuera de mí
Dentro
Fuera de sí
Estoy
Etcétera

Estoy
El espacio
El espacio
Estoy
En el espacio
Está el espacio
En ningún lado
En el espacio

(C124)

As in music and painting, the silence created by the spaces center the reader's attention on the words themselves, on the material of the composition. The spaces have a syntactic function because they create a free zone in which the signs interact. The ways in which segments relate to each other is not determined by grammatical means. The form itself calls for improvisation and experiment. The effect of the reading is similar to a spiral as described by Paz in *El arco y la lira*:

> El espacio ha perdido, por decirlo así, su pasividad: no es aquello que contiene las cosas sino que, en perpetuo movimiento, altera su transcurrir e interviene activamente en sus transformaciones. Es el agente de las mutaciones, es energía. . . . A espacio en movimiento,palabra en rotación.[50]

During the act of reading the poem, the reader experiences the mutations, a constant displacement from inner and outer space. The absence of punctuation enhances and exploits the ambiguity between segments which may combine in different ways with other segments in the poem. Each column may be read as a unit or each space between the columns may constitute a zone where associations are formed between segments of each column; then again a combination of these two methods of reading will also result in a different poem. The poem itself functions according to variations in a limited number of sentence segments. A reading of the poem "Reversible" quoted above may produce these syntagms:

> En el espacio estoy
> Dentro de mí (está) el espacio

or

> En el espacio
> Estoy dentro de mí
> El espacio (está) fuera de mí

The dominance and repetition of spacial references, which combine according to the reader's choice, leave impressions of uncertainty and fluctuation. When the reader reaches the last word, "Etcétera", he may begin again with new pauses, possibilities and combinations added to the reading process. Thematically and syntactically, space is everywhere and nowhere; it is fleeting and eternal. Both effects are created simultaneously by the self-generating spatial syntax of the poem.

Whereas in _Libertad bajo palabra_ there was tension between vertical space and linear space, between "aquí" and "allá", the tension in _Salamandra_ is generated by the search for a centre suggested by constant spiralling effects. This is evident in the function of the grammatical structures in "Reversible" which use "entre" and "en", and the binary yet complementary effect produced by juxtapositing "Fuera" and "Dentro". In this context, Jorge Rodríguez Padrón's statement becomes clear: "La voz del poeta ya no es la única identificable, y el espacio y el tiempo no se definen de modo unitario, sino que se reconvierten constantemente, se renuevan a cada instante".[51]

## Structures of congruence

In Salamandra, fragmentation, a technique by which the poem may appear to be governed by disorder, replaces syntactic coherence and syntactic and semantic equivalences. There is uncertainty in the quest for unity and for expression. This is a major thematic and structural feature of Salamandra. As in the poems of Libertad bajo palabra, Paz's images have the same syntactic structure ($NP_1$+de+$NP_2$): "la marea del espanto" (C119), "los nombres del mal" (C120), "sol de sombra" (C136), "lenguaje de piedra" (C147), and "lenguaje de sangre" (C148). Not all such noun phrases create, by the combination of a noun carrying a positive semantic load with a noun carrying a negative semantic load, a nullifying image. In these examples, it is only when Paz adds an adjective after the basic structure, that the significance of the entire noun phrase is altered: "Sombras del día blanco" (C134), "Blancura de aguas muertas" (C134) and "gota de sol petrificada" (C151).

The poem "Lauda" opens with juxapositions of disconnected nouns: "Ojos medulas sombras blanco día / ansias afán lisonjas horas cuerpos" (C137), and closes with a series of related but syntactically disconnected nouns:

> Olfato gusto vista oído tacto
> El sentido anegado en lo sentido
> Los cuerpos abolidos en el cuerpo
> Memorias desmemorias de haber sido
> Antes después ahora nunca siempre (C139)

Consequently, the reader is invited to concentrate on each word and to perceive for himself the emphasis being proposed in lines 2-4. The selection of words for enumeration may also be based on phonetic similarities as in: "Él era rubio . . . / Gorra gris gorrión . . . / Ella era pequeña pecosa pelirroja" (C143).

The poem "Augurios" is totally devoid of verbs until the last stanza. All sentence fragments are juxtaposed with other segments, portraying a threatening atmosphere of alienation which emphasizes the dehumanization of modern man. The alienation is itself conveyed syntactically by the very absence of syntax. Every noun and every phrase is isolated from the others; the organizing structure, though not manifest, is nevertheless suggested by the semicolons which arrange the fragments into a system of symbolic significance. The following series of nouns and noun phrases is set off by semicolons:

> Bálsamos
> Bíblicos o dialécticos, sedantes
> Contra las erosiones, decadencias
> Históricas, siniestros coloniales,
> Temblores, indios, negros, cracks, sequías,
> Crisis, poetas solitarios, auto-
> Críticas, purgas, cismas, putchs, eclipses; (C125)

All these images accumulate to designate "el vacío" of modern life. In her analysis, Rachel Phillips writes: "The technique of depersonalization in 'Augurios' covers deeply felt emotions, and the disfiguration of the images in this poem correlates with the pain of the poet, out of harmony with the civilization around him".[52]

The poem "Salamandra" embodies a process of fragmentation which is not simultaneous but cumulative. Different aspects of the salamander are explored:

> Salamandra
> Espiga
> Hija del fuego
> Espíritu del fuego
> Condensación de la sangre
> Sublimación de la sangre
> Evaporación de la sangre
> Salamandra de aire
> La roca es llama
> La llama es humo (C154)

The passage from matter to spirit takes place in this excerpt and is manifest, for example, in the superimposition of the identical structures of lines 4-6. Finally, by spatially isolating the nouns "Salamandra" and "Espiga", Paz alludes to an initial concreteness which is dispelled through the metamorphosis which follows and which culminates in "Salamandra de aire". The same progression is evident in these congruent segments: "La roca es llama" and "La llama es humo". The continuity, yet disjunction, of these segments, although not part of the same breath group, belongs to the same verse. Greater fragmentation becomes evident when the reader recalls such linked images as "palabras que son flores que son frutos que son actos" from _Libertad bajo palabra_. However, in the later poems of _Salamandra_, Paz explores the use of fragmentation not as an expression of alienation and despair but as a step preparatory to regeneration. His poems are not accumulations of static images but are, in spite of the lack of syntactic cohesion, in constant movement. The salamander in the poem discussed above, is presented in all its facets; the significance of the word "salamandra" lies, not in the lexical reference, but in the accumulation of the elements in the poem. Ruth Needleman has observed that in _Salamandra_ coherence "has ceded its place to fragmentation, so that the meaning, no longer imminent, resides in the very search for meaning".[53] The reader's experience in reading, itself a search,creates the meaning.

Not only do structures of congruence contribute to impressions of disintegration, they may also establish meaning by their superimposition as has been shown in the analysis of the excerpt from "Salamandra". While defending the usefulness of his theory of couplings, Samuel R. Levin wrote that the study of paradigms in linguistic analysis is as important as the study of syntagms "since certain structures which poems incorporate turn out to be more readily apprehensible when we consider the poem not merely as a succession of syntagms, but rather / also as a system of paradigms".[54] The procedure advocated is fruitful when applied to these lines from the poem "Luis Cernuda":

Verdad y error
                    Una sola verdad
Realidad y deseo
                    Una sola substancia (C128)

Drawing from common knowledge, most readers perceive truth and error to be opposites. In the above excerpt, the juxtaposition of "verdad y error" with "Realidad y deseo", has created parallel structures which lead the reader to also make the same differentiation between reality and desire, even if he is unfamiliar with Cernuda's poetry. The other congruent segments, however, also in juxtaposition, alter the reader's interpretation of opposites placed in positions of contiguity. By affirming semantically that opposites reconcile into one truth, one substance, Paz influences again the reader's initial interpretation of binary opposites as separate entities. Upon rereading this excerpt, the reader would perceive the unity in the contiguous structure, the significance of which is reinforced by the congruent structures.

The way Paz explores structures of congruence attests to his constant search and experimentation in poetic expressivity, such as the use of parentheses as a contrapuntal device. Their function in the poems is not to make meaning more acceptable but to suspend the central discourse in order to introduce another level of consciousness or another speaker. Although tension results between the parts of the discourse, there is also complementary movement. In "Vaivén" the use of parentheses permits the juxtaposition of reflections on nature and of a monologue:

Hablas (se oyen muchas lluvias)
No sé lo que dices (una mano amarilla nos sostiene)
Callas (nacen muchos pájaros)
No sé adónde estamos (un alveolo escarlata nos encierra)
Ríes (las piernas del río se cubren de hojas)
No sé adónde vamos (Hoy es mañana en mitad de la noche)
(C149-150)

The monologue which alternates between a command, perhaps an intimate command, and a plaintive declaration is completed by poetic phrases which resemble images in Paz's other poems. The result is an oscillation between the lover and the poet: the fact that each line is complete only because of the contiguous presence of each aspect of the speaker conveys the idea that both are part of man's essential nature.

In "La palabra escrita", the words outside parentheses are repeated six times resulting in a kind of *leitmotiv*. The variation on the constant takes place within the parentheses:

Ya escrita la primera
Palabra (nunca la pensada
Sino la otra -- ésta
Que no la dice, que la contradice,
Que sin decirla está diciéndola)
Ya escrita la primera
Palabra (uno, dos, tres --
Arriba el sol, tu cara
En el centro del pozo,
Fija como un sol atónito)
(C128-129)

The fixity implicit in the repeated verses: "Ya escrita la primera / Palabra" underlines the flux of the parentheses but also the tensional element between the firmness and certainty of the *leitmotiv*, and the uncertainty of the quest expressed in the parentheses. The parenthesis, conceived as a very dynamic syntactic device, is used more extensively in *Ladera este*.

Congruence may be an operative factor between title and poem. The titles of the poems "Certeza" and "Identidad" both suggest the idea of certainty, whereas each poem itself moves toward uncertainty. The first stanza of "Certeza" has the structure of a conditional clause, not necessarily projecting uncertainty in itself but doing so through the principal clause which is in the interrogative:

Si es real la luz blanca
De esta lámpara, real
La mano que escribe,¿son reales
Los ojos que miran lo escrito?

De una palabra a la otra
Lo que digo se desvanece.
Yo sé que estoy vivo
Entre dos paréntesis. (C131)

The second stanza further accentuates the indetermination until, in the last two lines, the effect of the emphatic "Yo sé que estoy vivo", seemingly very assertive, is weakened by the cautionary "entre dos paréntesis". It seems that the assurance sought has been increasingly elusive and that the only certainty is death. The congruence of certainty and uncertainty, then, has been performed in the poem.

In "Identidad", the process is similar. The poem begins with an assertion of an unequivocal presence:

En el patio un pájaro pía,
Como el centavo en su alcancía.

Un poco de aire su plumaje
Se desvanece en un viraje.

Tal vez no hay pájaro ni soy
Ése del patio en donde estoy. (C131)

The bird is explicitly located and the sound it emits is metaphorically portrayed. In the second stanza, the simple observation, "Un poco de aire", brings change and movement to the courtyard. Although not presented as part of a cause and effect image, the juxtaposition of "Un poco de aire" and "su plumaje / se desvanece" is apprehended as such.

The ephemeral presence of the bird is foregrounded and the uncertainty of being is anticipated. Doubt about one's own identity is contrasted with the certainty of being, expressed in the title, and uncertainty of one's own presence, expressed in the poem. The semantic juxtaposition which results serves to foreground the theme of doubt and to place certainty in abeyance.

In Paz's poems from "Homenajes y profanaciones", the structures of congruence operate between the poems which themselves form a triptych. Both Rachel Phillips and Jorge Rodríquez Padrón recognized the complementary nature of the antitheses contained in the poems.[55] The poems "Aspiración" and "Espiración" share a common formal structure consisting of three parts: the first two contain two stanzas each and the third four stanzas of equal length. Similar syntactic structures often appear at the same place in the respective poems. The following excerpts have been juxtaposed in order to bring out the similarities of syntax which contain semantic opposites:

| "Aspiración | "Espiración: |
|---|---|
| Sombras del día blanco | Cielos de fin de mundo |
| Memoria, llama nadadora | Memoria, torre hendida, |
| Sombra de sol | Sol de sombra |
| Solombra segadora | Solombra cegadora |

The poems move in inverse order so that "Espiración" undoes the movement of "Aspiración". Yet, in the life-sustaining function both are necessary components of one process, "respiración". "Lauda" embodies both poems and merges their individual images. In love and the couple, the spiral materializes; statements are made, unmade and remade syntactically:

Fuera de mi cuerpo
En tu cuerpo fuera de tu cuerpo
En otro cuerpo
Cuerpo a cuerpo creado
Por tu cuerpo y mi cuerpo

> Nos buscamos perdidos
> Dentro de ese cuerpo instantáneo
> Nos perdemos buscando
> Todo un Dios todo cuerpo y sentido
> Otro cuerpo perdido (C138-139)

The shift from "mi cuerpo" to "tu cuerpo", then to "otro cuerpo" consists of the search for the other which is only "otro cuerpo perdido", hence not the salvation desired. The separateness never becomes union, only consciousness of division. The poems of the section entitled "Salamandra", especially the poem by the same title, present a possible convergence of opposites, of unity and plurality as part of any object.

The function of congruence in Salamandra is to juxtapose the images of fragmentation with those of movement. This is the process to which Ramón Xirau refers:

> Desde Salamandra, adivinamos ya que la verdad no está en la afirmación ni en la negación, sino más allá de ambas. El empleo de la paradoja no es aquí puramente externo ni acaso siempre un instrumento en el sentido consciente de un método. Es el resultado de un nuevo pacto: el pacto entre el ser y el no ser, más allá de uno y otro.[56]

This new pact is not explicitly presented but must be conjured by the reader who is required to supply the syntax between segments, who must, from the accumulation, interaction and counteraction of parts, arrive, at the end of the poem, at a unified concept of experience. This was shown to be the case in all three poems analyzed at the beginning of this section.

## Structures of contiguity

The obvious contradictions between contiguity and congruence, and their respective effects on a poem usually cause one to be preferred as a syntactic device. The poems of Salamandra, if we were to describe them by one stylistic device, are predominantly congruent. However, Paz's vision and concept of cosmic unity penetrates certain poems in which structures of contiguity serve to reconcile opposites as in these images: "Bicho negro y brillante" (C155), "tus pensamientos son negros y dorados" (C152), "Salamandra de tierra y de agua", "Salamandra de aire y de fuego" (C157), and "mano que das el sueño y das la resurrección" (C143). This structure also places the lovers in positions of contiguity while maintaining their separateness: "Por tu cuerpo y mi cuerpo" (C138); they never attain the unified state of "nuestro cuerpo". The conjunction linking two verbs does not reconcile opposites while underlining their individuality, but establishes a continuity of movement, backward and forward, which illustrates the effect of the spiral, and which functions in these examples: "No pasaba nada sino el tiempo que pasa y regresa y no pasa" (C142), "que muestras y oscultas la vida" (C144), "la hora se abre y se cierra como un lecho" (C151), and "hoy que se abre y se cierra / Nunca se mueve y no se detiene" (C150). The combination of congruence and continuity in one verse is also effective: "Se abrazan y separan vuelven a juntarse" (C143). Taken separately, the segment "abrazan y separan" suggests two steps in a continuous action, confirmed by the juxtaposed segment which, concurrently perceived, completes the significance. The resolution expressed in the latter segment anticipates the importance of this aspect in later poems.

## Verb structures

Due to the importance of fragmentation in the poems of Salamandra, verbs and subordination do not occur as frequently as in Libertad bajo palabra. However, the past participle as adjective designating an existing state continues to function as a generator of images. In these examples, the negative verb form modifies the key words, which were formerly established as positive, in Paz's expressive system: "boca carnicera", "noche desollada" (C119), "humo petrificado" (C126), "nubes perdidas" (C127), "manos fanáticas" (C128), "estaciones violadas" (C144), and "raíces anudadas" (C152). The past participle may be linked to a noun which contradicts its nature; in so doing, Paz immobilizes the new object. Movement however can be generated by the syntactic combination of a noun and its semantic antonym in the form of a past participle: "El nudo desanuda" (C135), and "Apaga al ánima desanimada" (C135). These lines from "Espiración" illustrate the structure:

Los laúdes del laúdano de loas
Dilapidadas lápidas y laudos
La piedad de la piedra despiadada (C136)

The tension stimulated by this contradiction engenders movement within a static image.

Reflexive verbs especially produce an effect of movement where objects act independently on themselves or on the landscape:

Las ventanas se cierran
Los muros se cierran las bocas se cierran (C121)

La realidad se desea
Se inventa un cuerpo de centella
Se desdobla y se mira (C127)

The use of reflexive verbs in this example is an appropriate syntactic form for the expression of regeneration; the subject is at the same time the complement of the action which it executes. The action reflected back on itself produces a spiral effect.

The expression of simultaneity of action, action which shapes and unmakes, is achieved through various techniques. One, already discussed above, the juxtaposition of verbs or verbal phrases in positions of congruence, relies on the semantic load of each verb to develop a progression: "Escucha abre los ojos ciérralos" (C144). Whereas the verbs in the preceding example form part of a continuous action, the verbs in these two lines achieve an ongoing spiral effect:

> Borra lo que escribes
> Escribe lo que borras (C121)

The same result is achieved when Paz uses negating forms within the verb phrase: "Lo que dices se desdice" and "Lo que digo se desvanece" (C131). In these lines, the affirmative and negative forms function as part of the same syntactic structure. But in longer segments, there is a pause, created by dispersion, which isolates each of the segments. Many examples of this technique exist, but for convenience let us recall this excerpt from "Entrada en materia:

> No pesa el tiempo
> El tiempo es pesadumbre
> No están las cosas en su sitio
> No tienen sitio
> No se mueven
> Y se mueven
> Echan alas
> Echan raíces (C122)

In the first line, the verb "pesa" is rejected as an action characteristic of time; time is equated with heaviness or grief not flight. On the other hand, movement and lack of movement are linked by the conjunction "y", indicating that opposites are characteristic aspects of one entity. The repetition of the verb "echan" serves to establish a link between "alas" and "raíces" which, in Paz's earlier lexicon, were binary opposites. At the end of the poem, the link between verbal opposites disappears, leaving congruent segments juxtaposed but which controvert each other.

Finally verb forms may also be used to express doubt about aspiration to an absolute. Generally, in *Salamandra*, doubt governs and the main structure of the discourse discloses an existential quest. Irresolution is apparent in two structures of discourse: the optative and the interrogative. By preceding the infinitive with a verb expressing a wish, Paz points to the uncertainty of its realization:

> Quiere salir de sí
> Arder
> En un cuarto en el fondo de un cráter
> Y ser bajo dos ojos fijos (C128)

The intermingling of the interrogative with segments already conveying doubt or seeking reassurance increases the effect of anguish and uncertainty: "¿Mira su fin o su principio?" and "¿son reales / los ojos que miran lo escrito?" (C131). Uncertainty is a central element in the quest of Salamandra. Perhaps Paz's observations on Apollinaire apply to his own use of words and segments here: "Apollinaire pretende desintegrar y reconstruir al objeto con el lenguaje: la palabra sigue siendo un medio que nos deja las cosas en su vivacidad".[57]

Fragmentation prevails both syntactically and thematically in Salamandra. By placing nominal phrases, entire clauses, stanzas, and even entire poems in positions of congruence, Paz forces the reader to experience his concept of a fragmented universe. Consequently, in the later poems, this disunification shapes itself into a regenerated view of the universe. Partly through the use of structures of contiguity but mainly by exploiting structures of congruence, Paz offers the vision of a world whose parts are in constant flux yet which aspires to unity expressed through plurality.

### C. Ladera Este

The most terse yet dynamic of Paz's poems are those of Ladera Este which Paz has called his best collection of poems.[58] With the exception of "Cuentos de dos jardines", all the poems of Ladera Este were written in India, Ceylon and Afghanistan. These poems express the same preoccupations as his earlier works, but Paz merges and enriches them with Brahman and Buddhist philosophies. He develops even more extensively his concept of woman and of love, and integrates them in his harmonious universe. Rachel Phillips explains:

> There is available to human beings an awakening on a higher level in which the principles of cosmic harmony can be perceived by those who will see them. Love is the most available path to transcendence of selfhood, and man, while not committed to any religious creed, can grasp thereby the eternal truths which all mythologies and religions have formulated.[59]

While aspiring to transcendence and truth, the poems of Ladera Este also confront earthly realities, most importantly, death. But the expression of the harmony achieved and the depth of the awareness require a change in the style. Roberta Seabrook explains this change in Paz's later poems: "This fragmented style is neither disjointed nor obscure, for its frame of reference is analogy: harmony, not chaos. This lucidity is achieved via a complementary play of visualization and rhythm".[60] She conceives of rhythm as the true motor-force of these poems which shapes both the spatial and the semantic organization of poetic elements.[61] Again, due to Paz's slightly modified world view, three poems will be analyzed in order to identify the new stylistic traits: "Lectura de John Cage", "Juventud" and "Eje".

The poem "Lectura de John Cage" (C174-177) explores the harmony of polarities, using segments of Cage's own writings.[62] John Cage was a twentieth-century American composer who experimented with silence and environmental sounds as music-producing elements. This is the basis of his theory of "total-soundscape". However, as Rachel Phillips notes, Cage has had greater impact on poetry than on music.[63] Influenced by Zen

Buddhism, Cage tried to express his synthesis of dualities, and to show that making and unmaking are parts of the same process toward transcendence, as explained in this passage by Rachel Phillips:

> The nexus of Cage's aesthetic, as his writings show, is the avoidance of any polar situation. The teachings of Zen have led Cage to an "identification of what is here and now", an identification complete enough to erase the oppositions which seem to divide subject from object, for instance, art from life, or music from silence.[64]

Inspired by Cage's theory, Paz creates a poem which becomes itself a process of making and unmaking, in which the nature of reality is explored and in which dichotomies are harmonized. The poem, accompanied by inset markings for ease of reference, is reproduced below in its entirety:

1 Leído
2 Desleído
3 (Music without measurements,
4 Sounds passing through circumstances.)
5 Dentro de mí los oigo
6 Pasar afuera
7 Fuera de mí los veo
8 Pasar conmigo.
9 Yo soy la circunstancia.
10 Música:
11 Oigo adentro lo que veo afuera
12 Veo dentro lo que oigo fuera.
13 (No puedo oírme oír: Duchamp.)
14 Soy
15 Una arquitectura de sonidos
16 Instantáneos
17 Sobre
18 Un espacio que se desintegra.
19 (Everything
20 We come across is to the point.)
21 La música
22 Inventa al silencio,
23 La arquitectura
24 Inventa al espacio.
25 Fábricas de aire.
26 El silencio
27 Es el espacio de la música:
28 Un espacio
29 Inextenso:
30 No hay silencio

Salvo en la mente.
El silencio es una idea,
La idea fija de la música.
La música no es una idea:
Es movimiento,
Sonidos caminando sobre el silencio.
(Not one sound fears the silence
That extinguishes it.)
Silencio es música
Música no es silencio.
Nirvana es Samsara
Samsara no es Nirvana.
El saber no es saber:
Recobrar la ignorancia,
Saber del saber.
No es lo mismo
Oír los pasos de esta tarde
Entre los árboles y las casas
Que
Ver la misma tarde ahora
Entre los mismos árboles y casas
Después de leer
Silence:
Nirvana es Samsara
Silencio es música.
(Let life obscure
The difference between art and life.)
Música no es silencio,
No es decir
Lo que dice el silencio,
Es decir
Lo que no dice.
Silencio no tiene sentido
Sentido no tiene silencio.
Sin ser oída
La música se desliza entre ambos.
(Every something is an echo of nothing.)
En el silencio de mi cuarto
El rumor de mi cuerpo:
Inaudito.
Un día oiré sus pensamientos.
La tarde
Se ha detenido:
No obstante --camina.
Mi cuerpo oye al cuerpo de mi mujer
(A cable of sound)
Y le responde:
Esto se llama música.
La música es real,
El silencio es una idea.
John Cage es japonés
Y no es una idea:
Es sol sobre nieve.
Sol y nieve no son lo mismo:

85 El sol es nieve y la nieve es nieve
86 O
87 El sol no es nieve ni la nieve es nieve
88 O
89 John Cage no es americano
90 (U.S.A. is determined to keep the Free World free,
91 U.S.A. determined)
92 O
93 John Cage es americano
94 (That the U.S.A. may become
95 Just another part of the world.
96 No more, no less.)
97 La nieve no es sol
98 La música no es silencio
99 El sol es nieve
100 El silencio es música
101 (The situation must be Yes-and-No
102 Not either-or)
103 Entre el silencio y la música
104 El arte y la vida
105 La nieve y el sol
106 Hay un hombre
107 Ese hombre es John Cage
108 (Committed
109 To the nothing in between)
110 Dice una palabra
111 No nieve no sol
112 Una palabra
113 Que no es
114 Silencio:
115 A year from Monday you will hear it.

116 La tarde se ha vuelto invisible.

Consisting of 116 lines, most of which are spatially dispersed and many of which are syntactically equivalent but semantically antonymous, the poem generates a system of paradox in synthesis.

The reconcilation of paradoxes, of antonymous actions or concepts, is expressed by the juxtaposition of antonymous structures in congruent positions. Antonymy is expressed in different ways: the most basic, adding a denying prefix, opens the poem: "Leído desleído"; a recurrent form is the denial, through the use of negative forms of affirmative declarations: 59-60:61-62; 85:87 89:93; syntactic recurrence but lexical variations: 5:7; 6:8; 11:12; 21-22:23-24; 63:64; or a combination of these two: 32:34; 39:40; 41:42; 55:58; 97:99; 98:100. The following excerpt, in which Paz attempts to distinguish between sensation and conception, exploits fully the copulative verb "ser":

39 Silencio es música
40 Música no es silencio
41 Nirvana es Samsara
42 Samsara no es Nirvana.
43 El saber no es saber
44 Recobrar la ignorancia,
45 Saber del saber.

The substantives in the two syntactic structures are not interchangeable; they form, as Roberta Seabrook explains, a dialectic of negation.[65] "Silencio" and "Nirvana" are vacuums or concepts which cannot embody a whole, but "música" and "Samsara" are wholes which can include the other within their being ("La música / Inventa al silencio"). Paz explores Cage's theory of synthesis in this passage using "ser" in its affirmative and negative forms:

84 Sol y nieve no son lo mismo:
85 El sol es nieve y la nieve es nieve
86 O
87 El sol no es nieve ni la nieve es nieve
88 O
89 John Cage no es americano . . .
92 O
93 John Cage es americano . . .
97 La nieve no es sol
98 La música no es silencio
99 El sol es nieve
100 El silencio es música

This series of declarations does not constitute a series of truths but the search for truth and the banishment of dialectics.

The quest is shaped in part by Cage's own philosophy, segments of which are interspersed in Paz's own fluctuating vision. This device[66] is easily recognizable due to the use of different type, of scattered English sentences, and, except for two quotes, of parentheses. The significance of the poem results from the juxtaposition of Cage's assured and definitive statements about reality "(Let life obscure / The difference between art and life)", and Paz's search to understand this difference, "Entre el silencio y la música / El arte y la vida / La nieve y el sol / Hay un hombre". The poem seems to end on an acceptance of opposites provided they meet in the Word. The spatial and temporal dimensions, suggested in the last line of the poem, are annulled.

The interaction which occurs between segments in positions of equivalence is fundamental in the poem, "Juventud" (C185), an elliptical poem of four dispersed verses:

El salto de la ola
                  Más blanca
Cada hora
         Más verde
Cada día
         Más joven
La muerte

The noun phrases are grouped to the right with the comparative modifiers to the left. The verb is omitted and the link between the two segments necessitates the active participation of the reader in whose mind the interaction occurs. The emphasis on fragmentation of the universe, of perceiving the part concurrently with the whole, is evident in the first NP where "saltar" is nominalized to form "salto". The foregrounding which results places the focus on movement rather than on the wave. Juxtaposed and without a verbal connective, the adverbial phrase introduces the first realistic and visible attribute. The temporal noun phrases "cada hora" and "cada día" suggest a linear time, a progressive, cumulative movement. Furthermore, an impression of accumulation is advanced by the adverb "más" repeated three times. It establishes two parallel planes of reference, time and space. The segment "más joven", however, seems to break the progression, not syntactically but semantically, and injects an element of surprise which is reinforced by the denuded phrase of the last line, "La muerte". Also, the unexpected shift from time and space to youth and death encourages the reader to reflect further on the title of the poem. The concordance becomes an even stronger consideration when re-reading because death and youth become inextricably linked. Circularity becomes a thematic as well as a grammatical characteristic. The wave, metaphor for the plenitude of life since it is dynamic and vibrant, can end with the same shock and suddenness as the poem. Stylistically, the poem evokes in the reader the same effect as the elliptically expressed idea -- it performs what it says. Rather than presenting the message discursively, Paz orchestrates his words in order to control the reader's reactions to these words and to the order of their appearance.

Probably one of the most elliptical and structured poems of *Ladera Este* is "Eje" (C196) whose very title refers to precision, symmetry and focus. Originally written in 1967 and modified drastically in 1969, this poem was reduced to 28 lines from 54. In its final form, it has a syntactically rigorous symmetry and a pronounced use of ellipses and permutations. The structure of this poem, according to Javier Soluguren, results in "una unidad cerrada y ciclica".[67] The poem appears below:

Por el arcaduz de sangre
Mi cuerpo en tu cuerpo
Manantial de noche
Mi lengua de sol en tu bosque
Artesa tu cuerpo
Trigo rojo yo
Por el arcaduz de hueso
Yo noche yo agua
Yo bosque que avanza
Yo lengua
Yo cuerpo
Yo hueso de sol
Por el arcaduz de noche

Manantial de cuerpos
Tú noche del trigo
Tú bosque en el sol
Tú agua que espera
Tú artesa de huesos
Por el arcaduz de sol
Mi noche en tu noche
Mi sol en tu sol
Mi trigo en tu artesa
Tu bosque en mi lengua
Por el arcaduz del cuerpo
El agua en la noche
Tu cuerpo en mi cuerpo
Manantial de huesos
Manantial de soles

However, to facilitate this analysis and to fully appreciate the structure of the poem, it is helpful to organize it paradigmatically (see page 173). There are only four kinds of syntactic segments but all twelve substantives are used in all possible permutations. The substantives "arcaduz", "manantial" and "artes" all generate images of a throughway: the normal implication is that water is carried, but, in this poem, the nominal determinants create a semantic deviance. In this poem without verbs, it is the recurrence, modifications, and juxtapositions which create movement. The permutations parallel the reciprocal transformation of the lovers; their union is consummated with the exchange of attributes between the lover and the loved one: "Mi cuerpo en tu cuerpo" and "Tu cuerpo en mi cuerpo". The final segment is an example of the predominance of objects, of nominals, in Paz's poems to the point where they seem to replace verbs. In this segment for example, "Yo noche", the copulative verb is placed in abeyance. The axis, which is both the title and the structural principle of the poem, segments the acts of the lovers and their attributes, but these in turn express the centre, spiritual and physical love, the perfect union. Because the process of reading is increasingly complex requiring the reader to move forward and backward

| | | | |
|---|---|---|---|
| Por el arcaduz de sangre | Mi cuerpo en tu cuerpo<br>Mi lengua de sol en tu bosque | Manantial de noche | Artesa tu cuerpo<br>Trigo rojo yo |
| Por el arcaduz de hueso | | | Yo noche yo agua<br>Yo bosque que avanza<br>Yo lengua<br>Yo cuerpo<br>Yo hueso de sol |
| Por el arcaduz de noche | | Manantial de cuerpos | Tú noche del trigo<br>Tú bosque en el sol<br>Tú agua que espera<br>Tú artesa de huesos |
| Por el arcaduz de sol | Mi noche en tu noche<br>Mi sol en tu sol<br>Mi trigo en tu artesa<br>Tu bosque en mi lengua | | |
| Por el arcáduz del cuerpo | El agua en la noche<br>Tu cuerpo en mi cuerpo | Manantial de huesos<br>Manantial de soles | |

simultaneously, the exchanges which are effected create the vitality and energy of the poem.

From the analysis of the poems, it is evident that the same basic structures continue to be operative. However, their function in the semanticizing process has evolved. In order to describe these functions, the structures which were seen to dominate or to be foregrounded in the poems of Ladera Este, temporal and spatial structures, and those of congruence and reconciliation, will be examined.

## Temporal structures

The tense or tenses used in the poems greatly affect the reader's conception of time as expressed in Paz's poems. The multiple and varied temporal structures of Libertad bajo palabra are absent from the poems of Ladera Este. Time is part of the verb forms rather than being expressed by means of adverbs and adverbial phrases. Paz uses the preterite, the imperfect, the present, and the future tenses not necessarily to designate different temporal planes but to generate the experience of time converging. The juxtaposition of these two temporal planes produces the desired effect:

> Desde su orilla me miraba
> Me mira
> Desde su interminable mediodía (C170)

The spatial reference is linear and indicates duration; however, a linear temporality is annulled by the juxtaposed "Me mira" and the spatial image which follows. Its dispersion makes it appear almost as an afterthought. The constancy of the present is reinforced by the temporal adjective and the symbolic use of "mediodía". "Siempre" and "hoy" become the temporal designations in these poems as the following verse exemplifies: "Hablo siempre contigo Hablas siempre conmigo"

(C170), denoting simultaneous and perpetual actions. In "Viento entero", individual acts are presented in the past tense as in this excerpt:

> Yo vi a través de mis actos irreales
> La tomé de la mano
> Juntos atravesamos
> Los cuatro espacios los tres tiempos
> Pueblos errantes de reflejos
> Y volvimos al día del comienzo (C188)

When the couple acts as one entity, its actions are in the present tense and are symbolic of the unity and perpetual present which characterize the universe. Rachel Phillips explains this view of the couple in Paz's poetry: "The act of love is an intense consummation of the moment, but also a rite of passage which transcends time in a wider consciousness of oneness with the essential harmony of the universe."[68] The leitmotiv, "El presente es perpetuo", represents the oneness of the universe and introduces the various planes which are not continuous or contiguous but simultaneous. So that the simultaneity can be experienced, time must be reconciled syntactically, as it is in the above example and in "Cuento de dos jardines". Here separate experiences are imparted in the past tense, using both preterite and imperfect tenses, but after the union of the couple is effected, time, which includes death and the future, is perceived only as present: "La otra orilla está aquí" (C215). In effect, it is Paz's vertical conception of time which is realized and temporal succession is annulled.

The numerous past participles functioning as adjectives also contribute to a sense of fixity; movement necessary to bring the object to its present state took place in a past time, outside the realm of the poem, "Viento entero". Many of the images now use elemental key nouns: "tarde quemada" (C173), "soles enlazados" (C168), "la hora redonda"

(188), "sol desollado" (C196), "soledades despeñadas" (C190), "espacios animados" (C192), and "el vértigo petrificado" (C171). Characteristic of a more elemental poetry, most adverbial expressions of time are superfluous and it is the verb tenses which create the temporal space and the temporal experience.

### Spatial structures

Spatial concepts in Ladera Este are in constant search of a central focus. This search determines the use of certain spatial structures which had already been moderately in use in Salamandra; that is, mainly the spatial adverbial phrases having the structures *entre*+NP, *en*+NP, *por*+NP, and *tras*+NP. The poem "Vrindaban" offers useful examples in which these prepositional phrases communicate a centralized perception: "Entre las casas apagadas", "Entre mis pensamientos encendidos", "Por los barrios dormidos", "Tras de mis pensamientos" (C166), "En otros ojos reflejados", "Tras su manto de transparencias" (C167), "En la celda del dios", "entre líneas", "En la mitad de la noche" (C168), "Entre mis pensamientos desbocados", and "en la hora inestable" (C170). Elsewhere the same vision is more explicitly expressed: "Al centro de la música" (C179).

Many poems of Ladera Este are structured on the metamorphosis of space, on the spiral. In the poem "Lo idéntico",[69] space, in its multiple forms, is juxtaposed. By placing the adverbs "arriba" and "abajo" in positions of congruence with "centro", Paz lends to them characteristics of the object. The consequent effect is that of constant movement: "Se devora y se engendra y no cesa" (C178), as a spiral, the "espacio remolino". In line 10 the singular and plural forms of "espacio" again co-exist and eventually merge into "Un solo espacio que se abre", thus confirming the role of Paz's system of pluralities in his unified, non-paradoxical vision.

The brief poem "La exclamación" uses space and spatial structures in much more imaginative ways. It is reproduced below in its entirety:

Quieto
        No en la rama
En el aire
            No en el aire
En el instante

                El colibrí (C174)

Although this poem contains no verb structures, motion is experienced; it is generated by the juxtaposition of prepositional phrases referring to space. Immediately, an atmosphere of stillness is created by the adjective "Quieto" and by the silence which follows its utterance, made compulsory in the reading owing to the dispersion of the verse. The second part of each verse in the first stanza is a denial of the first part. By repudiating the initial centre named, Paz intimates the presence of another space which is confirmed after the spatially-determined silence. Reciprocally, the confirmation is contradicted. In line 3, the space proposed is not spatial but temporal so that there is a shift to vertical time, the instant, when objects can be perceived totally. The nature of time proposed destroys normal perceptions of space, leaving only the void. By isolating and dispersing spatially the last words, "El colibrí", and by using simply a definite article followed by a precise name for the bird, Paz has captured perpetual movement in a moment of time. To emphasize the brevity of this instant, the bird could not even be located in space. The reading experience of this poem is an active one since the reader must participate in the discovery of the object which is also a discovery of temporality.

The reading process required in "Concorde" is not linear but circular, and ultimately all objects merge to create harmony between stillness and motion:

Arriba el agua
Abajo el bosque
El viento por los caminos

Quietud del pozo
El cubo es negro El agua firme

El agua baja hasta los árboles
El cielo sube hasta los labios. (C183)

In the first stanza, the adverbs "arriba" and "abajo", and the elliptical noun phrase present static objects which are juxtaposed as in a painting. This fixity is momentarily interrupted in the third stanza where the adverbs become verbs and each object, whose space was established at the beginning of the poem, moves toward the other, perhaps in search of a centre. The stillness suggested is foregrounded in the second stanza which opens with the word "Quietud". The segments of this stanza all belong to the same deep structure: "El pozo es quieto", "El cubo es negro", and "El agua es firme". By nominalizing "quieto" and creating a nominal phrase from a declarative sentence, Paz makes stillness a characteristic. In this stanza (and this process becomes current in Paz's later poetry), he directs the reader's experience more consciously by making variations on the identical deep structure of different segments instead of repeating the same structure as he had done in his earliest poems.

Traditional spatial structures have a less overtly syntactic function in most poems of Ladera Este but physical space in the poem has a very important experiental function. In the prologue to the first edition of Blanco, Paz asserts: "La composición tipográfica es un aspecto de la composición verbal. Por una parte es una suerte de puntuación, no ortográfica sino rítmica; por la otra es el espacio en donde se despliega el signo escrito, análogo al tiempo de la elocución.[70] As well as creating a temporal space within which signs interact, this technique provides a space in which tension and energy are released, as in "Carta a León Felipe":

La poesía
Es la hendidura
El espacio
Entre una palabra y otra
Configuración del inacabamiento (C182)

Such a conception of space requires active involvement and sensitivity from the reader. The first four lines of the above-quoted poem provide a good illustration of the required reading process:

León
El quinto signo del cielo giratorio
El león
Cara de sol
El sol cara de hombre
Sol
El quinto son
Al centro de la música
El quinto sol
Centro del movimiento
León (C179)

The images are linked semantically but the meaning proceeds as much from the silences as from the syntax. León Felipe's name brings to mind the fifth astrological sign of the lion, immediately establishing the lexical pattern which generates "quinto". Deliberately ambiguous, the last two words of the first verse effectuate, through the addition of the definite article, the transition from man to beast. The same kinds of linking operate until the reader returns to León Felipe. Although the reading is necessarily linear, the accumulation of semantic and syntactic equivalents is retroactively influencing the reader in a circular manner.

Possibly the embodiment of this reading process occurs with *Discos visuales* (1968)[71] and *Topoemas* (1968). The latter consists of six concrete poems, four of which are included in *La Centena*; these are composed like a painting using linguistic signs with semantic relationships. Roberta Seabrook calls each of these poems "a seed-form ready to germinate, a tiny cluster of poetic energy".[72] The deviation from a linear text frees the reader to create his own reading. The process of reading a very simple concrete poem, such as "Ideogramma de libertad"(C252), is visually directed:

SINO
) \
NO SI

This ideogram forces the reader to contemplate the word "sino" from all angles and the two arcs merely guide the eyes downward creating more combinations and divisions. For the reader, the experience results in added awareness of the linguistic components of "sino", semantically in opposition but lexically unified. Furthermore, this experience demonstrates actively Paz's conception of the unity and plurality of words and objects. This poem also perfectly exemplifies the absence of temporal succession, a new use of spatial constructs and the reduced role of syntax itself in Paz's later poetry. Saúl Yurkievich explains eloquently the convergence which occurs in the poems of *Topoemas*: "En ellos practica una poesía que a los usuales componentes lingüísticos (fonemas que integran vocablos significativos que se articulan en frases), añade otros visuales (grafemas) cuya significación es a la vez propia y complementaria de la de los significantes verbales."[73]

## Structures of congruence

Since the poems of Ladera Este are written without punctuation, mainly without temporal and spatial structures, and using typographical dispersion instead of connectives, the general effect created suggests a simultaneity of instants and of instantaneous revelations. Consequently, congruence manifests itself mainly through phraseological rather than lexical components, although the latter still perform an important function. The asyndeton in the following lines has a special experiential function: "La pizarra relumbra, ceñuda" and "Sol fijo, clavado / En la enorme cicatriz de piedra" (C165). Through ellipsis, the past participles are isolated thus making more visual their fixed states. Since the poems of Libertad bajo palabra, repetition of objects, actions and characteristics in groups of three, continues. With time, these enumerations become less rhetorical and better integrated in poems which seek the reconciliation of all things: "Piedras mujeres agua" (C168), "Reminiscencias supervivencias figuraciones / Nombres" (C166), "desnudo, degreñada enbadurnado" (C167), and "El árbol carnal El árbol mortal" (C204). If the images share a parallel structure, their reference points may differ:

> Corría en un coche
> Entre las casas apagadas
>                         Corría
> Entre mis pensamientos encendidos (C166)

The simultaneity of physical and spiritual movement anticipates the merging of spirit and matter as embodied in woman. Structures of congruence no longer represent a fragmented world but often a reciprocally unified one in which the link between two congruent structures is semantic:

Eres la llama de agua
La gota diáfana de fuego (C193)

This results in a fusion of motifs or in an exchange of characteristics: "Rosas blancas, nubes negras" (C197). Certain poems such as "Sunyata" move towards the perfect balance after the experience of death and rebirth, expressed in the congruent structure, "El día El árbol (C184).

In *Ladera Esta*, Paz has so refined the structure of congruence that the association the reader makes performs like a spiral: these progress and regress simultaneously. Guillermo Sucre explains the extent to which this technique is an integral and meaningful aspect of Paz's poetry:

> . . . su obra es recurrente porque, para él, el universo lo es. La dialéctica entre el movimiento y la fijeza no es solo un tema en su obra; llega a constituirse en su estructura misma y, por tanto, en la visión del mundo que ella encierra. . . . Pero en Paz recurrencia no quiere decir simple repetición. En Paz no se prolonga sino lo que, en sí mismo, es fuente de intensidad -- de vivacidad, como él dice.[74]

Consequently, structures of reconciliation become the most important aspect of the poems of *Ladera Este*.

### *Structures of reconciliation*

Paz's entire poetry moves towards this desired end; reconciliation and harmony are the ideals which actuate the quest of most of the poems of *La Centena*. In *Ladera este*, not only are opposites fully reconciled but there are indications of such reconciliation on a cosmic scale, of love, language and perception, which ensues in *Blanco*. It is presented syntactically in very brief segments as well as inter-segmentally.

The most common structure of unification, the conjunction "y", again places in positions of contiguity antonymous concepts or objects:

"Muerte y nacimiento / Entre el cielo y la tierra suspendidos" (C192), "Veo mi vida y mi muerte", "Entre la fijeza y el vértigo" (C195), "Tus ojos se abren y se cierran" (C190), "Giran, van y vienen" (C207), "Todo está y no está" (C166), and "Todo era igual y todo era distinto" (C169).

There is less frequent occurrence of the $NP_1$+de+$NP_2$ structure; this change is accompanied by a shift in meaning of these structures from alienation, of which there are still examples ["Festín de falacias" (C202) and "Jardín de navajas" (C202)], to a sense of harmony and an acceptance of plurality. Of the many examples, the following are particularly noteworthy because they integrate Paz's lexical elements into new semantic combinations: "La marcha de las constelaciones" (C167), "Música de métales y maderas" (C168), "Fábricas de aire" (C175), "Cara de sol", "Centro del movimiento" (C179), "Molino de sonidos" (C187), "árboles de humo" (C192), "la llama de agua" (C193), and "el espiral de las horas" (C207). This kind of structure fails to be absorbed as a symbol and represents a more emphatic use of vocabulary in which the parts do not forfeit their value. Although images of stillness and of descent abound, the structure, by retaining its two components, yields a wealth of meaning. For example, these images of stillness, "Quietud del pozo" (C183), "Puertas de piedra" (C190), "Flores de silex" (C192), and "El horizonte de vidrio" (C197), contain connotations of movement and hope which are held in abeyance. But this contradictory element is necessary to create the full impact of stillness; that is, its contrary possibility. The same effect is achieved with "tus ojos de precipicio" (C203) and "un abismo de claridades" (C195).

Ever since the poems of "La estación violenta", the copula has had the special function of equating concepts, even contradictory or paradoxical concepts. This structure becomes important again in _Ladera este_ but loses some of its impact when isolated because it has acquired new characteristics in harmony with the aim of the poems: reversibility, and the ability to abolish opposites without diminishing the individual parts. No poem better illustrates the way Paz exploits copulative verbs, especially "ser", as a way of expressing reconciliation, than "Lectura de John Cage". Although these statements are contrary to our perception of the world, they state concisely Paz's universe: "El cielo es otro abismo más alto" (C190), "Todo es ninguna parte" (C178), "El presente es perpetuo" (C187), "Supe que morir es ensancharse, / Negarse es crecer" (C211), "El saber no es saber" (C175), "La escritura poética / Es borrar lo escrito" (C181), "Su movimiento / es un regreso a la inmovilidad" (C180), and "Noche y agua serán un solo cuerpo" (C196). These segments, in which dualities are equated, contrast with the congruent structures of _Salamandra_ and the contiguous structures of _Libertad bajo palabra_. By the time Paz wrote the poems of _Ladera Este_, he was familiar with Eastern philosophies, especially Tantrism of which he wrote in _Conjunciones y disyunciones_:

> La reversibilidad implica que cada palabra o cosa puede convertirse en su contrario, y, después o simultáneamente, volver a ser ella misma. El supuesto básico del tantrismo es la abolición de los contrarios sin suprimirlos; ese postulado lo lleva a otro: la movilidad de los significados, el continuo vaivén de los signos y sus sentidos.[75]

This reversibility, simultaneously present, has manifested itself in Paz's poems.

Increasingly, Paz explores various structures within a sentence to assert, then controvert that which has just been affirmed. The most common form is the use of a negative adverb to subvert the positive image or a single substantive:

Música no es silencio,
No es decir
Lo que dice el silencio,
Es decir
Lo que no dice. (C176)

La escritura poética
Es borrar lo escrito
Escribir
Sobre lo escrito
Lo no escrito (C181)

The prefix *des-* becomes as meaningful as the prefix *ex-* in *¿Águila o sol?*:

Leído
Desleído (C174)

El movimiento en que se esculpe
Y se deshace el ser entero (C170)

Un solo espacio que se abre
Corola
Y se disuelve (C178)

Frequently, the disintegration is expressed semantically; but distinctive in all these segments is the constant flux designating a constant becoming: "El mundo se aclara / Sólo para volverse invisible", "Su movimiento / Es un regreso a la inmovilidad" (C180), "Miríadas de ojos / En otros ojos reflejados" (C167). Reflexive verbs proliferate this disintegration: "Presencia que se consume" (C184), "Los universos se desgranan" (C191), and "El horizonte de vidrio / Se rompe entre los picos" (C197).

Conversely, the generating process is expressed mainly by verbal forms and constitutes an integral part of Paz's perception of harmony. To communicate a feeling of spiritual completeness, of the acceptance of dualities and human limitations, Paz employs simple, straightforward declarations using *ser*+NP: "Soy una historia / Una memoria que se inventa" (C170), "El día / Es una gran palabra clara" (C194), "Eres la llama de agua" (C193), "Eres / Una pausa de la luz" (C194), and "Tú eres / La balanza diáfana" (C195). Through the use of the present tense rather than the infinitive, Paz indicates that realization is imminent and no longer part of an indefinite future; the infinitive does appear although infrequently:

> Dormir dormir en ti
> O mejor despertar
>                   Abrir los ojos . . .
>                 Ser sol insomne (C205)

Since it does not refer to a specific time of realization, the infinitive does not advance the same intensely affirmative effect produced by certain transitive verbs in the present tense. In these examples, the persona declares triumphantly: "Veo / Habito una transparencia" (C195), and "yo miro la claridad" (C216), both indicative of the attainment of the desired experience. Jorge Rodríguez Padrón explains precisely this stylistic achievement in Ladera Este:

> Ha desaparecido el discurso poético, su carácter comunicativo unitario, y nos encontramos con un poema que es, en sí mismo, una capacidad de experiencia. Y sus elementos son posibilidades de modificarla constantemente. La distribución espacial, la eliminación de la puntuación, la simultaneidad y el paralelismo que llenan todos los poemas de Ladera Este implica también a la lectura.[76]

While it may be fruitful to isolate the more important structures to discuss their poetic effects, certainly the most desirable method consists of textual exegesis which permits the discussion of structures in context. Two more poems will be analyzed to show the techniques Paz selects to create intensity and energy in the poem. The first, "Pueblo", contains only six verses:

> Las piedras son tiempo
>                   El viento
> Siglos de viento
>             Los árboles son tiempo

Las gentes son piedra
                                        El viento
Vuelve sobre sí mismo y se entierra
En el día de piedra

No hay agua pero brillan los ojos (C165)

A reified effect is produced through the use of standard structures already discussed: elemental nouns, the $NP_1$+cop+$NP_2$ structure, and the $NP_1$+de+$NP_2$ form. The basic copulative structure equates an object of the landscape with time: in essence, the nominal determinants may be reconstructed, yielding the possible segments "viento es tiempo" and "piedra es tiempo". But the different structures operate within the poem to generate different effects. All Paz's symbols are orchestrated for the initiate: the novice to Paz's later poetry is given few directives to make semantic associations. The components, which may be interpreted as basic elements of the Mexican plain surrounding the pueblo, establish the unification of fixed and permanent objects ("piedras", "árboles" and "piedra") and temporal and moving elements ("tiempo", "gentes" and "día"). The wind, which is contiguous to these images of reconciliation, performs a spiral movement (characteristic of the later poems) before becoming immobilized. But the ambiguity inherent in the image "el día de piedra" is pursued in the last stanza in which the life-giving force is denied: "No hay agua"; but hope survives: "brillan los ojos". The significance is achieved neither entirely nor exclusively from the structures or the words themselves but from the interaction of complementary spaces.

The long poem "Viento entero" represents the supreme realization of this structural principle in which the constant, the leitmotiv, "el presente es perpetuo", is interspersed with fragments from different times and diverse spaces. These images from daily life, history, the mythic, the sacred, and the erotic, are simply aspects set side by side whose confrontation and unification within the poem are realized through the final fusion of motifs:

> La lluvia no te moja
> Eres la llama de agua
> La gota diáfana de fuego
> Derramada sobre mis párpados
> Yo veo a través de mis actos irreales
> El mismo día que comienza
> Gira el espacio
> Arranca sus raíces el mundo
> No pesan más que el alba nuestros cuerpos
> Tendidos (C193)

Time and space, constantly juxtaposed in the poem, become perpetual. Similarly, fusing water and fire, which both designate life-giving and regenerative powers, in one segment prepares the reader for the ascent of "mundo" and "cuerpos", and suggests the state of gestation before birth.

The absence of adverbial or verbial temporal structures in the poems of Ladera Este indicates that time, a thematic and predominant grammatical component of Paz's early poetry, has lost its importance in terms of linear succession. Timeless duration and cosmic existence have found their expression in these poems. Moreover, recurrent images no longer convey a complex or fragmented universe, but a very simplified and harmonious one. The unity of opposites, the reconcilation of dichotomies, are expressed through semantic permutations and contrapuntal effects which create the impression of having solved the spiral, dominant in Salamandra, by paradoxically embracing at once the center and the circle. The reader necessarily is engaged in an active and constant process of reconstruction.

The structures of regeneration, by far the most demanding for the reader, embody the very vision of Paz's universe as expressed in Ladera

Este. The experience is the meaning, a revelation which has important consequences, according to Paz:

> Asistimos al fin de la idea del arte como contemplación estética y volvemos a algo que había olvidado Occidente: el renacimiento del arte como acción y representación colectivas y el de su complemento contradictorio, la meditación solitaria. . . . Un arte mental y que exigirá al lector y al oyente la sensibilidad y la imaginación de un ejecutante que, como los músicos de la India, sea, asimismo, un creador. Las obras del tiempo que nace no estarán regidas por la idea de la sucesión lineal sino por la de combinación: conjunción, dispersión, y reunión de lenguajes, espacios y tiempos. La fiesta y la contemplación. Arte de la conjugación.[77]

This conception of poetry and the roles of the poet and the reader are synthesized in Blanco, a spatial poem whose internal organization and spatial disposition are intricate and finely orchestrated.

## D. Blanco

A stylistic analysis of this poem becomes an elusive goal because of the multi-levelled, inter-segmental interaction which, like the spiral, can be perpetual. The original boxed edition was written on one large piece of paper which the reader unfolded; this initial act was considered by Paz to be part of the reading ceremony.[78] Unfortunately, the original format is not suitable for book form and had to be modified; the right column, which originally was in red type, appears in bolder black type than the left column. The centrally descending text is printed in ordinary black type and is interrupted at four points by the double-columned text. Such a complex structure can offer various readings, many of which are suggested by Paz himself in the preface.[79] Among these is Stéphane Mallarmé's concept of the whiteness of the page, recalled for the reader by the presence of this epigraph: "Avec ce seul objet dont le Néant s'honore" (C224). Variability, permutation and flux characterize this kind of text. The possible effects are so numerous, depending on the kinds of readings, that a formal analysis alone would reduce its impact. Consequently, an operation closer to the Todorovian reading is most appropriate to penetrate the secret of the system.

The first stanza uses spaced type and dispersion in a central column thus slowing down the reading process and forcing deliberateness to represent the birth of the word:

el comienzo
el cimiento
la simiente
latente
la palabra en la punta de la lengua
inaudita inaudible
impar
grávida nula
sin edad
la enterrada con los ojos abiertos
inocente promiscua
la palabra
sin nombre sin habla

The nouns of the poem are phonetically, semantically and syntactically parallel producing a paronomasia. The subsequent four verses of negative qualifiers, which introduce the paradox and deny potential hope expressed by the spatially dispersed nouns, modify "palabra" and accentuate its suspended realization. The result is to place it in abeyance. Therefore, the binary nature of the word, muteness and awareness, is explored in the last section of spaced type in which congruence and juxtaposition strengthen the latent meaning of words. Jean Franco vividly describes the effervescence of the word, both subject and effect, of this first part: "Y la columna central empieza con el balbuceo de la creación configurado en la distribución de las palabras en el espacio, que se representa visualmente por un borboteo de imágenes insubstanciales que aparecen espontáneamente en la superficie de la página".[80] The word, suggesting the centre of the mandala, is the only substantive and the only substance; however, its nature is unknown.

In the next section there is an attempt to discover this nature. Structurally and semantically, expressions of motion alternate with expressions of stillness to designate the quest being undertaken. The symbols ↑ and ↓ designate ascent and descent respectively whereas 0 designates relative fixity:

> Sube y baja ↑↓
> Escalera de escapulario, ↑
> El lenguaje deshabitado. 0
> Bajo la piel de la penumbra ↓
> Late una lámpara. 0
> Superviviente 0
> Entre las confusiones taciturnas, 0
> Asciende ↑
> En un tallo de cobre 0
> Resuelto ↑
> En un follaje de claridad: 0
> Amparo 0
> De caídas realidades. ↓
> O dormido 0
> O extinto, 0 (C226)

The adverbial phrases using "entre" and "en" toward the end of this passage confirm the possibility of attaining a focus. Almost immediately, the image of the sunflower attempts to become materialized; but it is the sound of its colour which appears first:

> Ficticia,
> Flor
> Ni vista ni pensada:
> Oída,
> Aparece
> Amarillo
> Cáliz de consonantes y vocales
> Incendiadas. (C227)

Further underlining the intangibility of the object, the stanza moves to focus semantically on fire, a visible but incorporeal element.

The transition to the double columns is based on the motif "fuego". In this section, whether the reader proceeds according to each column or across both columns, the effect of substance being denied body and space is complementary. By using spatial adverbial phrases, "en el muro", "en el fuego", "en los jardines de la llama", "en el circo de la llama", and "en la noche magnética", Paz reassures the reader of the predominance of substance. Finally, the noun phrase which encompasses and closes the double column momentarily reconciles the elements of fire, passion and the lovers: "La pasión de la brasa compasiva" (C228). Returning to the central column also brings about a shift from passion to the search for the word whose elemental essence is captured in the first line: "Un pulso, un insistir" (C229). These congruent segments convey language in abeyance, then the $NP_1$+de+$NP_2$ structure communicates several times an effort toward speech: "Oleaje de sílabas humedas" and "Un presentimiento de lenguaje" (C229). The stanza then merges fire and water imagery; the progression from life (water) to drought is effected through life-giving images: "Río de sangre", "Río seco" and "Boca de manantial / Amordazado" (C230). The positive effects of language are presented in the (sometimes elliptical) copulative structure: "El lenguaje / Es una expiación, / Propiación / Al que no habla" (C230-231). Faithful to the style of Ladera Este, the negative aspects, which exist and appear fixed, are adjectivized past participles: "Emparedado" and "Asesinado"; whereas the infinitives designate, as they did as early as "El cántaro roto", positive affirmation in the future: "Hablar / . . . / Es pulir huesos, / Aguzar / Silencios" (C231). The stanza closes with the juxtaposition of three adverbial phrases which suggest a return to water imagery: "hasta la transparencia, / Hasta la ondulación, / . . . / Hasta el agua" (C231).

By returning to water as the symbol of life, Paz prepares the reader for the second double section in which love is rhapsodized. The disappearance of capital letters at the beginning of each stanza alludes to an eventual union of the two columns. For the moment, the eye of the lover creates a cosmogony. By juxtaposing similar structures which undergo a semantic change, "entrar en ti, / . . . / entrar en mi / al entrar en tu cuerpo" (C232), Paz anticipates complementarity, expressed in such syntactically similar structures as "Me miro en lo que miro," and "me mira lo que miro". The perception developing between the lovers is paralleled by the exploration of perception itself in the right column and its reversibility: "agua de verdad / verdad de agua". The same reversibility is perceived when the two columns are read as one line, permitting the reader to juxtapose "los ríos de tu cuerpo" and "el río de los cuerpos" or:

> me miro en lo que miro    es mi creación esto que veo
> me mira lo que miro    soy la creación de lo que veo
> (C232)

The use of the copula to reconcile abstractions attributes certainty to the statement: "la percepción es concepción" which expresses the reversibility operative in the above-quoted passages.

In the third section of the central column, an apocalyptic landscape emerges. There is a mood of determination or desperation produced by stronger more assertive and economical structures. Negative, permanent attributes modify elemental nouns, thus lending to them a hardness which was absent lexically: "Paramera abrasada", "lenguaje calcinado", "púas invisibles" (C233), "árboles encadenados" (C234). To proclaim the disruption of the order of nature, self-actualizing verbs are used: "Los colores / Se obstinan. / Se obstina el horizonte", "El cielo se ennegrece", "Se levantan los arenales" (C234); as well as declarative ones: "Hay púas invisibles, hay espinas" (C233). Finally, the verbal transformations seem almost abbreviated, then necessarily juxtaposed to create meaning, thus producing an effect of urgency as in the following passage:

> Te golpeo cielo
>                               Tierra te golpeo
> Cielo abierto tierra cerrada
> Flauta y tambor centella y trueno
> Te abro te golpeo
>                                 Te abres tierra  (C234-235)

Finally, the sense of urgency announces the imminence of speech in the last line: "Verdea la palabra" (C235).

In the third double-columned section, the syntax creates the effect of muttering as much as the lexical elements suggest it; the brevity of the segments causes an acceleration of rhythm which can be counteracted by cross-reading: this is a choice which seems almost imposed on the reader by the merger of the double columns. Initially, movement is created by isolated verbs which intensify the urgency:

> se desata se esparce  árida ondulación
> se levanta se erige  Ídolo entre brazos de arena
> desnuda como la mente  brilla se multiplica se niega
> en la reverberación del deseo  renace se escapa se persigue
> girando girando  visión del pensamiento gavilán (C236)

The first two lines of the left column and the third and fourth lines of the right column express self-actualized movement, whereas the respective lines in the left columns express fixity by the use of "entre" and "en" and by the adjective which states a permanent quality. The absolute stillness subsequently established is derived from the structures of congruence which capture fixed landscapes:

> inmóvil bajo el sol inmóvil  pradera quemada
> del color de la tierra  color de sol en la arena  (C236)

The effect of accumulation at the end of this stanza is confirmed in its last verse: "Haz de tus imágenes el mundo".

Returning to the central column is also reverting to uncertainty which is especially communicated through a complex system of assertions and denials. Despite the abundance of spatial structures or locators expressed in "Del amarillo al rojo al verde, / Peregrinación hacia las claridades" (C237), control over language slips away as the spiral begins to prevail. It is foregrounded by such verbs as "se asoma" and "gira", and the adverb "alrededor". The list of images consisting of juxtaposed noun phrases foregrounds the abstract or metonymical aspect of the objects as in "El resplandor de lo vacío" (C238), where it is not the void which is emphasized but its radiance. Regardless of the total unfamiliarity of the landscape, the persona moves forward, an assertive act as indicated by the typographical dispersion, on two occasions, of this verb. Juxtaposed with this assertiveness is the uncertainty expressed in the negative verbs and verbal structures:

> Avanzo,
> Mis pasos
> Se disuelven
> En un espacio que se desvanece
> En pensamientos que no pienso. (C239)

Concurrently with the significance of these verses, hesitation is experienced, owing especially to the spatial dispersion, a most effective formal representation of a disintegrating landscape.

The last block columns appear to be even more closely unified, requiring the reader to read horizontally although each column retains its own vertical coherence. This distinction is maintained typographically. By repeating the verbal structure, "caes de tu cuerpo a tu sombra", Paz further emphasizes the disintegration of reality, forcing a questioning of existence. The union of the couple, suggested by the initial line, "caes de tu cuerpo a tu sombra no allá sino en mis ojos" (C240), is repeated in the reconcilation of opposites:

derramada en mi cuerpo   yo soy la estela de tus erosiones
tú te repartes como el lenguaje   espacio dios descuartizado
tú me repartes en tus partes   altar el pensamiento y el cuchillo
(C240)

Concurrently, structures of reconciliation embody the spiritual and the material, the concrete and the abstract:

el firmamento es macho y hembra
testigos los testículos solares
falo el pensar y vulva la palabra
espacio es cuerpo signo pensamiento (C240)

To indicate that the body is reaching transcendence through union, Paz ends the double-columned segment by an intermingling of the senses in fixed images: "Contemplada por mis oídos / Horizonte de música tendida" (C241). Following the phase of disintegration and of confusion, the persona reaffirms the necessity for positive action; this is expressed through the infinitive to designate a realizable action rather than a realized one: "habitar tu nombre / Despoblar tu cuerpo / caer en tu grito contigo" (C241). Finally, the union of the couple culminates in a transcendence of the corporeal.

The two verses which close the block column will recur at the end of *Blanco*: "La irrealidad de lo mirado / Da realidad a la mirada" (C241). This dual closure indicates the parallel movement on different planes which lead to the same realization. The disintegration which occurred on the levels of experience and of perception is repeated with reference to creation in a synthesis of the same images. Indecision and disorientation are created in several ways: syntactically, they reveal the predominance of the structures of reconciliation discussed with respect to *Ladera Este*. Space, gravitating toward a centre, constantly displaces itself: "En el centro / Del mundo del cuerpo del espíritu" (C242). Statements and denials alternate as equal truths: "No / Es una palabra / Sí / Es una palabra" (C242); images reconcile opposites whether by juxtaposition ("Real irreal") or by conjunction:

Blanca y negra
Primavera nocturna
Jazmín y ala de cuervo
Tamborino y sitar
No y Sí
Juntos
Dos sílabas enamoradas (C244)

Finally, but using the simple structure of equivalence, Paz creates for the reader an epistemological circle which prepares him to accept "la transparencia" as the only certainty. Subsequently, he reaffirms the power of love:

Tu cuerpo
Derramado en mi cuerpo
Visto
Desvanecido
Da realidad a la mirada (C247)

Transcendence, cosmic harmony can be achieved through the reconciliation of all elements. In an interview with Rita Guibert, Paz explained the structure of Blanco and demonstrated its perfect synthesis:

> . . .the woman's body is seen and felt as a language, the language is seen as a landscape and the landscape is read like a vanishing text. Analogy between touching a body, walking through a landscape, and reading a page. In the three acts there is the phenomenon of the appearance of the object -- feminine body, physical world, letters -- which vanish at the very moment when we are united with them. That's why the poem is called Blanco, in the triple sense of the word: the color white, synthesis of all colors and their nullifications; white meaning the centre of a target; and white in the sense of blank.[81]

Blanco embodies all the important structures of Ladera Este and, more than any other text, requires the total participation of the reader.

Increasingly, the syntactic structures, when combined with lexical and semantic permutations, serve to create a total synthesis whereby transcendent awareness is realized in the unity of all things.

To reach the desired point, Paz's trajectory has been consistent, yet in evolution. The same preoccupations recur: verticality of time and space, complementarity of movement and fixity, and co-existence of fragmentation and unity. Yet, stylistically, Paz's poems become less discursive and more experiential. Furthermore, the divisions proposed by critics and discussed in chapter II also apply to the evolution of Paz's style. In Libertad bajo palabra, all the above preoccupations were woven into a complex perception of the universe which, while it demonstrated a universal applicability, was both personal and optimistic. The world presented, both semantically and syntactically, is concrete rather than hypothetical or conceptualized as demonstrated by the predominance of spatial and temporal structures designed to convey greater indetermination. More importantly, the poems of this first phase were so diffuse that the tensional elements were often obscured by the abundance of expressive elements. By exploiting more elliptical and disjunctive structures, Paz begins to create this integrated experience in the poems of Salamandra. The tension, and ultimately, the significance of the poems are created by the search for a centre, a harmony which, at this stage seems more elusive than realizable. The structures of congruence emphasize the fragmented vision which dominates, and relegates realization to a future time after purification is achieved. This same purification occurs on the syntactic plane by the renunciation of a rich and complex imagery. The more elemental landscape is in harmony with a basic syntax and a simplified lexicon, both of which, despite expressing a simplified universe, underline its plurality and irresolution. These fragments are reconciled, in both Ladera Este and Blanco, in poems of great synthesis. Yet, and this is an admirable aspect of Paz's syntax, the parts of the universe never merge into a transcendent consciousness in which "el blanco" makes all components disappear. To use an analogy discussed by Paz himself, the couple is at once itself in loving union and also its parts, male and female, two bodies, two souls, two minds. It is this kind of synthesis, one in which the parts remain themselves, while contributing to the formation of another entity, that Paz enables the reader to experience by his controlled use of language.

# FOOTNOTES

[1] *La centena* was first published in 1969. A second edition, used in this study, appeared in 1972. All specific page references to this work will be indicated in parentheses in the text of the dissertation itself, as, for example, (C9).

[2] For example, Judith Goetzinger, in her study of "Bajo tu clara sombra", concludes that Paz revised some of his poems in order to achieve greater concision and he eliminated much rhetoric and many connectives in order to conserve the more dramatically intense parts. "Evolución de un poema: tres versiones de 'Bajo tu clara sombra'", *Revista Iberoamericana* XXXVII, 74 (1971), p. 228.

[3] Samuel R. Levin, *Linguistic structures in poetry* (The Hague: Mouton, 1962), pp. 19-29; Yury Lotman, *Analysis of the poetic text*, edited and translated by D. Barton Johnson (Ann Arbor, Michigan: Ardis, 1976), pp. 31-41.

[4] Ibid., p. 35. Lotman further explains: "The essence of poetic structure is that it obviously uses non-synonymic and non-equivalent units as synonyms and equivalents", ibid., p. 133.

[5] To the above mentioned sources, I would add Levin's article, "Poetry and grammaticalness", in *Essays on the language of literature*, edited by Seymour Chatman and Samuel R. Levin (Boston: Houghton Mifflin, 1967), pp. 224-230.

[6] *Linguistic structures in poetry*, pp. 30-41.

[7] *Analysis of the poetic text*, p. 61.

[8] Ibid.

[9] Ibid., p. 73.

[10] Levin, *Linguistic structures in poetry*, pp. 28-29.

[11] The prose poem, "Libertad bajo palabra", also opens Paz's *Poemas: 1935-1975* (Barcelona: Seix Barral, 1979), pp. 17-18.

[12] Jorge Rodríguez Padrón, *Octavio Paz* (Madrid: Ediciones

Júcar, 1975), p. 97.

[13] *Octavio Paz: a study of his poetics* (Cambridge, London, New York, Melbourne: Cambridge University Press, 1979), p. 77.

[14] Paul Eluard, *Oeuvres complètes*, I (Paris: Gallimard, 1968). p. 939.

[15] According to the *Gramática* of the Real Academia, the colon is used "cuando se sienta una proposición general y en seguida se comprueba y explica con otras oraciones, se la separa de éstas por medio de los dos puntos, o bien, cuando a una o varias oraciones sigue otra que es consecuencia o resumen de lo que antecede", in *Gramática de la lengua española* (Madrid: Espasa Calpe, 1962), p. 485.

[16] *The poetic modes of Octavio Paz* (London: Oxford University Press, 1972), p. 94.

[17] "The poetry of Octavio Paz: 1957 to the present" (Unpublished Doctoral Dissertation, City University of New York, 1977), p. 119.

[18] Samuel Gili y Gaya explains the function of this verb tense: "En español moderno significa la acción pasada y perfecta que guarda relación con el momento presente. Esta relación puede ser real, o simplemente pensada o percibida por el que habla. Por esto nos servimos de este tiempo para expresar el pasado inmediato", in *Curso superior de sintaxis española* (1948; 8th rev. ed., Barcelona: Ediciones Spes, 1961), p. 159.

[19] *Linguistic structures in poetry*, p. 39.

[20] Plurality in unity, according to Monique Lemaître, is a fundamental characteristic of the image in Paz's poetry: "La imagen para Paz es una unidad que debería contener, dentro de una aparente contradicción, la pluralidad de la realidad", in *Octavio Paz: poesía y poética* (México: Universidad Nacional Autónoma de México, 1976), p. 57.

[21] *Analysis of the poetic text*, p. 42.

[22] Samuel Gili y Gaya explains the effect produced by the use of the infinitive: "El infinitivo, en su calidad de nombre verbal, expresa el significado del verbo en toda su abstracta generalidad", in *Curso superior de sintaxis española*, p. 103.

[23] Ibid., p. 155.

[24] Octavio Paz: el sentido de la palabra (Mexico: Joaquín Mortiz, 1970), p. 35.

[25] Curso superior de sintaxis española, p. 253.

[26] The brackets in the quotation indicate that the order of the words has been changed. The original text reads: "donde los caminos se borran" (C9-10).

[27] The structure of modern poetry: from the mid-nineteenth to the mid-twentieth century, translated by Joachim Neugroschel (Evanston: Northwestern University Press, 1974), p. 162.

[28] Octavio Paz, El arco y la lira (1956; 3rd ed., Mexico: Fondo de Cultura Económica, 1972), p. 260.

[29] Ibid., p. 269.

[30] Ibid., p. 270.

[31] Rachel Phillips, The poetic modes of Octavio Paz, p. 16.

[32] La máscara, la transparencia: ensayos sobre poesía hispanoamericana (Caracas: Monte Ávila Editores, 1975), pp. 443-444.

[33] Octavio Paz: el sentido de la palabra, p. 25.

[34] P. 107.

[35] Other dichotomies are determined on the basis of lexical opposition, and are not necessarily part of parallel or equating structures but may be combined in a chain of events, as in these examples: "teje y desteje su tejido a ciegas" (C87), "se engastan en su nombre desgastado" (C87), "zumba el enjambre de engendros" (C41), and "dormí sueños de piedra que no sueña" (C115).

[36] Octavio Paz, pp. 107-108.

[37] *Curso superior de sintaxis española*, p. 301.

[38] "El gerundio en su significación adverbial no deja de ser verbo. Viene a ser una acción secundaria que se suma a la del verbo principal modificándola o describiéndola", ibid., p. 194.

[39] Ibid., p. 112.

[40] Although Paz usually respects traditional rules of grammar, the ways in which he exploits certain grammatical structures is often apparent due to recurrence. This is true of impersonal verb forms which Samuel Gili y Gaya defines further: "La función más general que corresponde a cada una de estas tres formas no personales queda definida diciendo que el infinitivo es un substantivo verbal; el gerundio, un adverbio verbal; y el participio, un adjetivo verbal", ibid., p. 186.

[41] *The poetic modes of Octavio Paz*, p. 16. The first edition offers an extensive note, left out in later editions, concerning the integrated structure of the poem and the importance of the planet Venus in the scheme. Paz wrote in this first publication: "Quizá no sea inútil señalar que este poema está compuesto por 584 endecasílabas (los seis últimos no cuentan porque son idénticos a los seis primeros; en realidad, con ellos no termina sino vuelve a empezar el poema). Este número de versos es igual al de la revolución sinódica del planeta Venus [♀], que es de 584 días. . . . El planeta Venus aparece dos veces al día como Estrella de la Mañana (Phosphorus) y como Estrella de la Tarde (Hesperus). Esta dualidad (Lucifer y Vésper) no ha dejado de imprisionar a los hombres de todas las civilizaciones, que han visto en ella un símbolo, una cifra o una encarnación de la ambigüedad esencial del universo." Quoted in José Emilio Pacheco, "Descripción de 'Piedra de sol'", in *Approximaciones a Octavio Paz*, edited by Angel Flores (Mexico: Joaquín Mortiz, 1974), p. 173.

[42] Rachel Phillips, *The poetic modes of Octavio Paz*, p. 14.

[43] Jorge Rodríguez Padrón, *Octavio Paz*, p. 105.

[44] Ibid., p. 113.

[45] In the revised version, lines 1-7 are reduced to 3 lines:

Bramar de motores
                    río en crecida
silbados latigazos
                    chirriar de frenos

algarabías
El neón se desgrana
The images which express alienation are clearly related to the sounds of the city. *Poemas: 1935-1975* (Barcelona: Seix Barral, 1979), p. 311.

[46] The second stanza begins: "Ciudad / montón de piedras", ibid.

[47] *Curso superior de sintaxis española*, p. 185.

[48] Julio Ortega, "Un poema de Octavio Paz", in *Figuración de la persona* (Barcelona: Edhasa, 1971), p. 222.

[49] *Octavio Paz*, p. 115.

[50] P. 280.

[51] *Octavio Paz*, p. 113.

[52] *The poetic modes of Octavio Paz*, p. 74.

[53] "Poetry and the Reader", in *The perpetual present: the poetry and prose of Octavio Paz*, edited by Ivar Ivask (Norman: University of Oklahoma Press, 1973), p. 37.

[54] *Linguistic structures in poetry*, p. 19.

[55] *The poetic modes of Octavio Paz*, pp. 66-67; *Octavio Paz*, p. 115.

[56] *Octavio Paz: el sentido de la palabra*, p. 88.

[57] *Puertas al campo* (1966; 2nd ed., Mexico: Universidad Nacional Autónoma de México, 1967), p. 36.

[58] Rita Guibert, who interviewed Paz in 1972, asked him which books he still considered acceptable, to which he replied: "In poetry, of course, *Ladera Este*. It seems to me my best book", "Paz on himself and his writing: selections from an interview", in *The perpetual present*, p. 34.

[59] The poetic modes of Octavio Paz, p. 40.

[60] The poetry of Octavio Paz: 1957 to the present", p. 128.

[61] Ibid., p. 130.

[62] The English phrases in parentheses were drawn from Cage's book, A Year from Monday (Middletown, Connecticut: Wesleyan University Press, 1967).

[63] The poetic modes of Octavio Paz, p. 45.

[64] Ibid., p. 46.

[65] "The poetry of Octavio Paz: 1957 to the present", p. 139.

[66] J. Isaacs attributes the introduction of this device into modern poetry to T. S. Eliot, albeit in his discussion he refers to deft incorporations which often would not be noticeable by the average reader: "The chief device which Mr. Eliot has taught modern poets, and which has become the standard device of modern poetry, is that method of incorporating a line from some other poet, or some other language, deftly converted, deftly conveyed, its licence-plates so altered that its own proprietor would hardly recognize it. It is a device used not for mere decoration, or even wit, but to produce reverberations of meaning, and above all of feeling", in The background of modern poetry (New York: E. P. Dutton and Co., 1952), p. 65.

[67] 'Eje' and 'Cuento de dos jardines'", in Approximaciones a Octavio Paz, p. 228.

[68] The poetic modes of Octavio Paz, p. 38.

[69] This poem is subtitled "Anton Webern, 1883-1945". Webern sought to capture in his music the expression of contracted time spans.

[70] This comment which appeared in the "Aviso al lector" of the 1966 edition, precedes the poem "Blanco". This quote is taken from Monique Lemaître, Octavio Paz: poesía y poética, p. 41.

[71] These poems have been described as multi-media communications in which two pieces of cardboard, one a movable disk, the other a pre-designed surface under which the disk is moved. The top

cardboard is painted with various designs and contains several openings through which the revolving disk can reveal its poem. Paz's intention was to harmonize meaning and visual form, meaning being the responsibility of the reader. Such poems require their own objectified form and, therefore, could not be included in *La Centena*.

[72] "The poetry of Octavio Paz: 1957 to the present", p. 167.

[73] *Fundadores de la nueva poesía latinoamericana: Vallejo, Huidobro, Borges, Neruda, Paz* (Barcelona: Barral Editores, 1971), p. 281.

[74] *La máscara, la transparencia*, p. 209.

[75] (Mexico: Joaquín Mortiz, 1969), p. 70.

[76] *Octavio Paz*, p. 135.

[77] *Puertas al campo*, p. 24.

[78] In the "Advertencia" to *Blanco*, Paz recalls: "Como no ha sido posible reproducir aquí todas las características de la edición original de *Blanco* (México, 1967), señalo que este poema debería leerse como una sucesión de signos sobre una página única; a medida que avanza la lectura, la página se desdobla en un espacio que en su movimiento deja aparecer el texto y que, en cierto modo, lo produce" (C223).

[79] In the preface reproduced in *La Centena*, Paz explains: *Blanco* es una composición que ofrece la posibilidad de varias lecturas, a saber:

a) En su totalidad como un texto.
b) la columna del centro, con exclusión de las de izquierda y derecha, es un poema cuyo tema es el tránsito de la palabra, del silencio al silencio (de lo 'en blanco' a lo blanco--al blanco) pasando por cuatro estados: amarillo, rojo, verde y azul;
c) la columna de la izquierda es un poema erótico dividido en cuatro momentos que corresponden a los cuatro elementos tradicionales;
d) la columna de la derecha es otro poema, contrapunto del anterior y compuesto de cuatro variaciones sobre la sensación, la percepción, la imaginación y el entendimiento;
e) cada una de las cuatro partes formadas por dos columnas puede leerse, sin tener en cuenta esa división, como un solo texto: cuatro poemas independientes;
f) la columna del centro puede leerse como seis poemas sueltos y

las de la izquierda y derecha como ocho" (C223).

[80] "¡Oh Mundo por poblar, Hoja en Blanco!", Revista Iberoamericana, XXXVII, 74 (1971), p. 159.

[81] In The perpetual present, p. 225.

# CHAPTER IV

## FERNAND OUELLETTE'S POÉSIE: DUALITY IN SEARCH OF CONCILIATION

Fernand Ouellette's poetry is similar in theme and imagery to the poetry of Octavio Paz, so much so that a comparison based exclusively on their lexicon or on the development of specific themes would have illustrated concretely their spiritual and semantic affinities; even more so since their entire poetic work is based on a constant, though mutable, vision. Fernand Ouellette acknowledges this about his work: "Je pense que mes premiers poèmes disaient peut-être au fond la même chose que j'essaie de dire aujourd'hui, sauf qu'ils le disaient à travers beaucoup moins d'expérience concrète du monde et sur un plan plus abstrait, désincarné".[1] As discussed at the beginning of chapter III, the style which characterizes a work is always an integral part of the expressive system of the work, and it is this which often bears evidence of a writer's aesthetic evolution. This evolution may be analyzed by means of an examination of recurrent devices and of foregrounded elements which shape and heighten the aesthetic experience of the work.[2]

The dialectic at the centre of Ouellette's poetry determines the structure of his poetic universe and the nature of his lexicon. Paul-Chanel Malenfant summarizes thus Ouellette's poetics and poetry: "La recherche de l'unité, chez Ouellette, connaît tour à tour la dispersion et le rassemblement jusqu'à ce que le fragment se donne comme une totalité mise en relation avec un absolu jamais atteint, mais dans la poursuite duquel la poésie trouve son élan et son vertige".[3] If achieving unity is the solution in Ouellette's poems, the search for the

Absolute is its impetus. It is the latter which shapes his system of expression.[4] However, a chaotic world is not necessarily represented as fragmented; in fact, in spite of the dominance of polarities, antitheses and dialectical movements, Ouellette's poems remain discursive and cohesively unified thus encouraging a linear and cumulative reading process. Consequently, the disharmony and anxiety implicit in his world view are conveyed to the reader by specific constructs of discourse which act on him so as to create tension and anxiety, and thereby to evoke the intensity of the poem. It is my intention to analyze each book of poems individually in order to illustrate the function of the main expressive features in Ouellette's work, *Poésie*.[5] However, since *Ces anges de sang* and *Séquences de l'aile*, his earliest works, often share similar characteristics, they will be examined concurrently to avoid repetition.

### A. *Ces anges de sang* and *Séquences de l'aile*

Both *Ces anges de sang* (1955)[6] and *Séquences de l'aile* (1958)[7] display a discursive and anaphoric use of language, yet their focus differs as indicated by their title. For *Ces anges de sang*, by choosing terms opposed in colour and conceptual reference, white/red, earthly/heavenly, and by combining them in a common structure of equivalence, Ouellette has launched the reader into a dichotomous world of violence and sought-after perfection. The angels, of Rilkean inspiration,[8] are humanized by the nominal complement "de sang". The title embodies a theme which dominates Ouellette's entire quest: a search for equilibrium, a desire to come to terms with one's inherent duality. It is this very perception of existence as essentially tragic which inspires the writer:

> Donc, la perception du *tragique*, et par conséquent de ses deux pôles, me semble la condition essentielle de l'acte créateur, de la tension profonde si nécessaire à tout poème, à toute oeuvre d'art, à toute vie. Dès qu'un homme accepte les deux pôles de son être, de son essence, il n'y a plus de lutte.[9]

From this perception of existence as irreconcilable duality, Ouellette's poems are permeated with conceptual antitheses which are introduced in the epigraphs by Trakl and Rilke.[10]

The poems of *Séquences de l'aile*, which Ouellette dedicated to his wife, are exuberant, hopeful and vital.[11] The same optimism toward the future is expressed in the epigraphs from Saint-John Perse ("une insurrection de l'âme") and from Yves Bonnefoy ("éveille-nous Ange vaste comme la terre, et porte-nous"). Furthermore, the sequence of the title implies the presence of a unit consisting of several parts, as the montage cut in cinematography.[12] The angel of the first title is conjured through the nominal complement "de l'aile". By this syntagm, Ouellette suggests that the ideal can be reached through stages: what is sought is not one resurrection or ascension but a gradual elevation to a state of grace. This perspective has stylistic consequences: the verses are no longer *vers libres* but in versets, akin to the prose poem. Consequently, images seem to flow unrestrained; they repeat themselves, undergo metamorphoses, always urged on by an *élan* of optimism, of generosity, of assured expectancy. These qualities are operative in the brief excerpt which follows:

> Voici le frais manège-à-planètes! Torse, musique et plante respirent de l'étoile. On s'allège, s'allège à l'auberge de la faim. (P44)

The presentative "voici", the enumeration of nouns and the repetition of the verb "s'allège" all contribute to a rhythmical intensity apprehended through the grammar as much as through the semantic load of the words.

To facilitate discussion and comparison, I will proceed, as I did in chapter III, by analyzing three poems from which generalizations about Ouellette's style during this period will be used to organize the recurring constructs according to their general function in the texts. The poems selected for analysis are "Au feu des morts" and "Echec de gestes" from Ces anges de sang, and "Auberge de la faim" from Séquences de l'aile.

The poem "Au feu des morts" (P16), from Ces anges de sang, demonstrates especially the circular structure of Ouellette's poems:

> Et naissaient mes chants au feu des morts...
>
> C'était des pluies d'oiseaux lentes
> qu'étouffaient ces plaintes
> consumant le geste.
> Et nul désert ne couvait
> les dunes de mains et de lunes
> qui adoucissent des hauts cris
> la brusque chute.
>
> C'était des îles de miel closes
> qui aux racines du chant calme
> apaisaient tant de poings d'écume.
>
> Et montaient de frais archanges
> à flanc des aubes.

There is a syntactic regularity at the beginning of each sentence which may be described, to borrow a concept of metrical analysis, as abcba, the most unifying of rhyme schemes. The first line of the poem may act as a conjunction between antecedents to the poem and the poem itself, between the title and the poem, or between itself and the poem. Furthermore, the inversion of the subject/verb serves to foreground the verb, which semantically introduces the optimistic tone and implies a pure and unrestrained beginning. Continuity is also implicit in the verb by the choice of tense; the imperfect, while expressing continuity in the past, emphasizes the gradual transmutation which occurs. The periods at the end of the first verse suggest a continuity in the discourse whereby the first stanza embodies the essence of the rest of the poem. By beginning the second stanza with the presentative "C'était", Ouellette clearly announces that a narrative clarification will follow. The inversion in the subordinate clause functions to foreground all the verb forms, "C'était", "étouffaient", and "consumant", and therefore, to emphasize the defeat and sterility expressed semantically in this sentence and in part of the next. The negative form of the declaration permits the reader to glimpse hope, denied but nevertheless expressed. Ouellette has created an ambiguous conjunction between the two sentences: continuity in the perception of failure is maintained through the negation; however, by denying the existence of the ideal, Ouellette defines and heightens its presence so that the function of the conjunction here serves to emphasize the antithesis. Through the use of paronomasia and of phonetic unity in the image "les dunes de mains et de lunes", Ouellette makes perceptible those words which mark the return to a more positive outlook. Nevertheless, by the end of the second stanza, connotations of failure and success maintain a balance, produced by the delay in expressing the direct object of "adoucissent", "la brusque chute".

However, in the second presentative structure of the third stanza, the verbs and the images gradually disassociate themselves from the strongly negative verbs of the second stanza. The declarative sentence establishes an effect of permanence. The last stanza, in a structure identical to that of the first stanza, designates continuity in development by the use of the conjunction at the beginning of the stanza. The following paradigm of the first and the last line illustrates their parallel structure:

Et naissaient mes chants au feu des morts
Et montaient de frais archanges à flanc des aubes

The hoped for result, expressed in the first stanza, anticipates its expressed imminence in the last stanza where the archangels, beings of after-life and members of the heavenly choir, foresee "le chant" of the beginning of the poem. This intermingling and consequent interaction lends greater unity to the poem and creates a circular movement since the end of the poem invites a return to the beginning where the conjunction "Et" confirms the continuity.

A special cohesion is also evident in "Echec de geste" (P21), from Ces anges de sang, which is reproduced below in its entirety:

Echec de geste!
mon geste vif
dans l'esquisse de l'offrande supprimé.
Echec de corps!
mon corps muet
dans sa bure de vase emmuré.
Quel ange me rendra
le haut sentier d'un geste plein
l'ardent pays d'un corps en marche? (P21)

This poem contains only one syntactically complete sentence, an interrogation, but it uses the exclamatory forms to communicate movement and progression. The first line, "Echec de geste!" immediately creates an atmosphere of surprise or anger at failure, which also carries with it an expectancy of success. Lines 2-3 reveal that the act was "un geste vif", a brief unformed thing, at best schematic, "une esquisse". Finally, the past participle as adjective, "supprimé", reconfirms the failure and frames the sequence in failure. The second sequence, lines 4-6, repeats the same structure, but the failure expressed is made more imminent by the substitution of "corps" for "geste". The failure expresses not only silence but imprisonment, "emmuré", which is heightened by its position at the end of the sequence. Failure and anger at failure have been expressed in wonder, almost disbelief, an effect created by the syntactically and semantically congruent exclamatory sentences. However, the subsequent interrogative sentence shifts the tone from amazement to a plea. The plea does not seek an answer but an intermediary, "l'ange", that creature of perfection and purity, who can render, in an ideal future, the Absolute sought. By presenting as equivalent the properties of "geste" and "corps" in the last two lines, Ouellette unifies the first two sequences:

> le haut sentier d'un geste plein
> l'ardent pays d'un corps en marche

The noun phrases "geste plein" and "corps en marche" oppose the failures previously expressed ("geste vif/supprimé"; "corps muet/enmuré") and make explicit the expectations which were implicit in lines 1-6. The following paradigm organizes the entire quest of the poem and emphasizes the structural parallels:

| | | | |
|---|---|---|---|
| Echec de geste! | geste vif | supprimé | un geste plein |
| Echec de corps! | corps muet | emmuré | un corps en marche? |

When seemingly unrelated lexical elements are placed in congruent parallel structures, as in this poem, analogies in meaning are inevitably created.[13] By structurally linking "geste" and "corps", Ouellette creates a movement from conceptual to personal involvement, a progression which intensifies the sense of failure. The interrogation serves to foreground the hope sought, implicit in the exclamatory sentences, and to accentuate its failure to be realized. Whereas the exclamation generates the intensity and the interrogation creates the antithesis, it is the congruence which functions to foreground the tension.

Whereas the two previously analyzed poems illustrate the function of structures of discourse and of positional equivalence in producing significance, a close reading of "Auberge de la faim" (P44)[14] will demonstrate the interaction of images and symbols to produce a sense of space:

> Rien d'illusoire!
>
> Aucun sanglot ne crépite dans ma gorge. C'est le signal pour de longues migrations au pays, de lointaines migrations de seins dans ma tête.
>
> Aucun fanal n'égare mon sang dans les rues. Les capitales se lèvent pesantes en quête de nuit pure. Et les hommes se démembrent dans leur fosse-à-néons.
>
> Rien d'illusoire!
>
> Voici le frais manège-à-planètes! Torse, musique et plante respirent de l'étoile. On s'allège, s'allège à l'auberge de la faim. (P44)

Isolating the first few words of each stanza reveals a paradigmatic pattern: stanzas one and four begin with the indefinite pronoun "Rien" whereas stanzas two and three begin with the indefinite adjective "Aucun", thus creating a framing effect. Ouellette captures the reader's attention immediately with the opening exclamation "Rien d'illusoire!". Having been disoriented by the unusual combination of nouns in the title, he is reassured by this affirmative declaration. However, the necessity for this reassurance implies the presence of its opposite. The immediate presence of the indefinite adjective reinforces the feeling that certainty must be established. The absolute denial implicit in "Aucun sanglot ne crépite dans ma gorge" has a dual function: it establishes a state of stability and control but it also suggests that hesitation and lack of control had to be dominated in a past time.

The third stanza is not as semantically accessible as the second but, since these share certain syntactically similar constructs, a comparison may help clarify certain segments. The noun phrases "Aucun sanglot" and "Aucun fanal" by their positions of congruence acquire semantic similarities. Whereas "sanglot" itself conveys a negative connotation of incapacity, "fanal" ordinarily suggests an optimistic guiding light. However, through combination and congruence, the noun "fanal" acquires potentially negative properties. Both locators, "dans ma gorge" and "dans les rues", designate dark and secret places where the speaker may have involuntarily experienced violence. The two subsequent sentences which complete the third stanza state a brutal truth. The initially parallel sentences, seemingly made equivalent by the use of the conjunction, are in fact, lexically, in opposition: "se lèvent" and "se démembrent". This is the duality which haunts Ouellette in these poems: perfection is constantly annulled by the brutality and inhumanity of reality. The repeated exclamation reinforces the impression that self-deception is not a threat; that the strength has been found to confront and recognize the duality of existence.

Once this realistic stance has been accepted, the world perceived can be expressed in creative, non-judgmental terms. It is announced by the use of the presentative "voici" which defines, on an immediate spatial and temporal plane, the world of the poem. The metaphor for this definition embodies both heaven and earth, but the merry-go-round, like the planets, follows a predetermined course over which man has no control. The next sentence firmly establishes space as mainly an earthly space which nourishes itself from above but functions basically on a horizontal plane. The nouns "torse, musique et plante", which are metonymies for man, art and nature, indicate that the movement desired is not from the earth upward but from the sky downward. The final segment confirms this changed perception: "On s'allège, s'allège à l'auberge de la faim". By repeating the verb, Ouellette has strengthened the cohesion of this stanza in which the phoneme /ɛ/ is recurrent. The inn, which normally provides temporary relief for the traveller, here satisfies a greater need which is equated with suffering. The collective pronoun "On" indicates that this quest for stability in duality has become a general concern. Although spatial and temporal structures are rare in this poem, the use Ouellette makes of them is representative of their operative function in _Ces anges de sang_ and _Séquences de l'aile_; they exemplify Ouellette's conception of a dichotomous existential space. Structures of discourse also assume a privileged place at the beginning of each stanza and offer the reader a superficial and immediate view of Ouellette's cosmic quest.

The theme of the soul torn between the Absolute (vertical) and terrestrial (horizontal) immobility introduced in these poems depends for its expression on narrative structures within which Ouellette's lexical system of dualities is integrated. The cosmic drama, which unfolds between Heaven and Earth, as it did in Paz's early poems, is expressed through temporal and spatial locators which also demonstrate the dualities inherent in Ouellette's world view. Consequently, these structures, perceived as dominant and recurring in the poems of this period, will be examined further.

## _Spatio-temporal localization_

This term is used especially in the analysis of narrative, as A.J. Greimas and J. Courtés explain in _Sémiotique_: _dictionnaire raisonné de_ _la théorie du langage_:

> Il n'est pas impossible de proposer une représentation différente de la spatio-temporalisation des programmes narratifs, en introduisant le concept de mouvement qui, parallèlement à l'organisation locative des coordonnées de l'espace et du temps, utiliserait la directionnalité des mouvements.[15]

Spatial and temporal locators sometimes share the same structure but are made distinctive by their semantic qualities. However, in these poems time is expressed by means of verbs rather than adverbs, a technique which centralizes and emphasizes the temporal function. The present tense dominates; it is a tense which indicates that the action occurring or the emotion being experienced take place at the time of writing. Its immediacy is more effective in involving the reader in an intense struggle for balance and stability. Generally, the verbs of _Ces anges de sang_ connote negative images of a painful and cruel world: "pleure", "croule", "chavire", "fume", "pétrifie", "embrasent", "tourmente", "grugent", "déchire", and "hante" are such examples. Although violence and torment recur, the ideal sought may also be expressed in the present tense: "montent", "s'animent", "affronte" and mènent"; these verbs announce a state of becoming rather than one of being. Realization and attainment, possible only in a future time when dualities have been overcome, are more suitably conveyed in the future tense. In the poem "Echec de geste", only one verb appears, "me rendra"; when faced with absolute failure, the speaker can only project hope onto a distant time (P21). Poems in which both tenses of hope operate reveal a specialized function: in "Légende d'un monde vierge", the present effort to abolish pain and solitude is expressed in the present tense: "nous épuisons dans nos pas la montée des nuits", whereas, the fruit of this effort is realizable only in the future: "Et naîtra d'un monde vierge une chaleur éclose" (P34). The past tenses, notably the present perfect, the imperfect and the past historic,[16] refer to events or emotions experienced in a past time; each, however, has a specific influence on the reader. The imperfect, rather than conveying the effect of hopelessness and finality of the present perfect, permits a progression toward liberation as in the poem "Au feu des morts" in which the verbs progress from violence ("étouffait") through passivity ("ne couvait" and "apaisait") to rebirth ("montaient" and "naissaient"). Conversely, the present perfect is used in more descriptive segments, requiring adverbial phrases to lend emotive quality to the verbs. The following paradigm, reflecting the use of tenses in the poem "Ange sur les ruines", illustrates this dependency:

| | |
|---|---|
| Il est venu | d'un paysage de sang |
| Il est venu | au lac de cendre |
| | au lac de lunes englouties |
| il se figea | dans la genèse |
| Il est venu | au lac de nuit |
| [N] ont engrisé | sa radiance |
| Il est venu | au vif des plaies (P24) |

The declarative statement "Il est venu", also the dominant verb structure, is not in itself capable of affecting the reader unless it is accompanied by a segment which contributes to the spatial tension. However, the more descriptive verbs, "figea", appropriately frozen in the past historic, and "ont engrisé", depend on their contradictory complements for their impact. These tenses establish a safe distance between the reader and the experience, thus reducing the force of the failure as it is expressed semantically.

As Ouellette's vision becomes more assured, better focused, he places more emphasis on the present and future tenses, perhaps to indicate that the drama does not unfold in an irreversible past, but in a tangible although painful present. Significantly, many of these verbs suggest the quest undertaken as this series of verbs from "Epopées" demonstrates: "relient", "retrouvent", "se rassemblent" and "se prolongent" (P46). Only in the first poem of _Séquences de l'aile_, "Orage de profil", and in the first poem of _Radiographies_, "Dégel de l'homme", are the imperfect and the past historic instrumental in creating textural or temporal effects. Events in the outside world, perceived in motion, are presented in the imperfect: "Seul j'étais", "Mille chiens d'eau se disputaient" and "les flammes de silence pénétraient la mer" (P43) whereas those which are not only seen as terminated but which were sudden and momentary are presented in the past historic: "ma poitrine dépassa la flèche vive de l'oeil, souverain l'éclair de neige m'habita" (P43). The descriptive verbs frame the more apocalyptic past historic and offer images of hope and realization.

Spatial locators are less easily integrated in the syntax. Ouellette resorts mainly to the prepositional phrase located at the beginning of the sentence, especially in the poems of _Ces anges de sang_: "Dans l'homme je sais un vent mûr" (P13), "Au creux clair de nos yeux" (P14), "Aux lents pendules des ombres" (P19). In his early poems, Ouellette constantly locates the reader by such segments; but, although the structure is familiar, the combinations of words serve to disorient the reader, to introduce him to a nebulous world whose parts are recognizable but whose totality is strange. Such an example is the poem: "Pesanteur des paysages" (P18) reproduced below:

> À fleur de lune
> les teintes l'accent des brises
> charbonnent le bruit des joncs
> les bleues ballades des yeux sur l'onde.

Aux faubourgs de pénombre les fourmis grugent,
le long des os grugent les songes.
Les fourmis grêlent
au nid du souffle.

Ah!
cette pesanteur
                    des paysages
qui érode mon profil
effraie mes dieux
au travers des paupières
à fleur de nuit.

The beginning and the end of the first and second stanzas consist of locators, and the first and last verses of the poem are a variation on the same structure, "à fleur de". The combination of an objective and a subjective noun in "Aux faubourgs de pénombre" and "au nid du souffle" deviates from the common known structure and creates the suggestion of a metaphorical centre. However, the progression apparent in the course of the poem contributes to the effect of a search for space; a movement confirmed when "À fleur de lune" and "à fleur de nuit" are compared. The poem begins with a hint of obscurity and ends in total darkness. Hence, these locators function as emotive constructs within the poem itself rather than as spatial indicators.

The poems of Séquences de l'aile and Radiographies demonstrate a more selective use of spatial locators which reflects a change in orientation. Only three poems, "Pelure de ciel", "Audience au plein de l'espace" and "Dégel de l'homme", begin with prepositional phrases functioning as locators. In "Pelure de ciel", Ouellette uses a familiar structure, "au coin de la rue", and substitutes a collective noun, "la foule", to generate the new and strange, "au coin de la foule" (P45).[17] This structure is one of many examples that suggest that the persona begins to speak for mankind, especially the urban dweller, and to develop aspirations on a vertical as well as a horizontal plane. In "Dégel de l'homme" the temporal construct, "à minuit d'horizon", is a variation on "à deux heures du matin" but reconstructed to embody the poetic dichotomies which function in the poem.

Constructs of discourse:

Entire segments, or even several segments made to interact syntactically, function to guide the reader through deliberately constructed reasoning processes. In Ouellette's case, these structures of discourse constitute the optative, interjections, anaphora, strategically placed conjunctions and the imperative to recreate for the reader the intensity and passion of the poem. Pierre Nepveu observes that the syntactic units "coïncident avec le vers, comme la phrase avec la strophe, ce qui crée un effet constant de rétention et d'attente; il y a un sens linéaire, mais qui ne se complète que peu à peu, par une suite de segments qui sont à la fois autonomes et parties intégrantes du développement".[18] It is not, however, the specific linearity referred to by Nepveu which produces the effect of passionate exploration and discovery but precisely those techniques which interrupt the ordinary flow of the discourse.

The interjection functions in this way by disrupting narration in order to express a sharp reaction or observation, or to change the mood or the direction of the poem. In "Citernes de soleil", the exclamation "Hélas!" (P22) serves to disrupt the wishful comparison of the previous stanza and to return to the agony of "le tunnel est gouffre de chair". Certain poems achieve an increase in intensity by means of the interjection, like a poignant and painful release, in the middle of a declarative sentence, as in "Comme une tour de soif":

j'affronte l'assaut des anges de sang:
seul!
à l'affût des lunes aux lanternes, (P25)

and in "Légende d'un monde vierge":

Et l'homme!
Et le monde!
ne sont que moisson de solitude
moisson roussie sous les bouches closes. (P34)

Not only do these exclamations create greater intensity in the reading but they also intensify the anguish when confronted with absolute and irrevocable solitude. At times, Ouellette uses the interjection as a central structuring device, as was shown to be the case in his poem "Echec de geste".

The poem "Doigts fusées" in Séquences de l'aile exploits syntactic and positional equivalence. The second, fourth and sixth stanzas begin with the same lexically-linked interjection:

Prodige d'un signe! . . .
Prodige de gloire! . . .
Prodige d'un corps . . . (P50)

These syntagms may be understood to be semantically descriptive but, by means of the exclamation, Ouellette transfers the excitement of the poem to this one moment of intensity. The poem's theme is sexual, it progresses from arousal to desire to possession. The exclamatory segments serve to embody in concise form this movement.

The optative, expressing a wish, does not appear to be significantly operative until the poems of Séquences de l'aile in which it functions to express a dynamic aspiration: "Que l'oeil et fossiles d'horizon se rassemblent! / Et se prolonge d'espoir en espoir la pure chronique de l'aile" (P46), "Que les vieux épis se suicident!" (P47), "Que nul n'ose te feindre le prodige de l'os qui chante" (P53). The use of the imperative can have virtually the same effect in such poems as

"Oxygène", "Radiographies du jour" and marginally in "Quatuor climatisé". In "Oxygène" (P53), the combination of the imperative, optative and indicative modes to express hope and aspiration in an indefinite future leads to the formulation of more optimistic projections. Having become increasingly aware of the precarious position man maintains in the atomic age, the persona assumes his role of sage and warns against disaster in "Radiographies du jour": "Méfiez-vous", "Synchronisez", and "Enregistrez" (P66). The poems of Séquences de l'aile and Radiographies express a more responsible stance which recognizes the necessity of dealing with the present, a recognition which is accompanied by hope but also anguish as expressed through the optative and the imperative. The necessity to express a wish implies a menace of disaster or failure which is not communicated directly but is suggested by the need to affirm the opposite.

Another seemingly common structure is the conjunction strategically located at the beginning of a verse and often at the beginning of the poem whereby the reader is deliberately oriented within the discourse. The necessity for precision, coherence and a narrative progression in most of Ouellette's poems is evident in "Légende d'un monde vierge" in which the stanzas begin as follows:

> Lucidement . . .
> Mais au soir de l'effroi secret, . . .
> Et naîtra d'un monde vierge une chaleur éclose. (P34)

The role of the conjunction "Et" and of the disjunction "Mais" does not necessarily follow the rules of ordinary discourse but is determined by the structure of the poem itself. The disjunction does not contradict the first stanza, but rather shifts to a willed future time. Pierre Nepveu explains the semantic deviation: "À la fois conjonction et disjonction, le 'mais' définit en général chez Ouellette une volonté, le sursaut d'une énonciation qui refuse de s'installer dans le présent, toujours soucieuse d'aller plus loin".[19] Conversely, the conjonction "Et" introduces the antithesis by indicating a rupture. These conjonctions also often precede an inversion, especially when the verb implies vertical movement: "Et naissaient mes chants" (P16), "Et remonte la mémoire" (P23), "et glisse la gelée muette" (P23), and "et me frôlent de grands vols d'ange" (P33). By this inversion, those lexical items which express an ascending movement are foregrounded.

Conjunctions are not used, in Séquences de l'aile, at the beginning of poems or stanzas as prominently as they are in Ces anges de sang. However, Ouellette continues to place key words at the beginning of stanzas even if syntactic inversions are necessary. In "Auberge de la faim" and "Pelure de ciel", indefinite adjectives and indefinite pronouns are thus foregrounded. This paradigm of the first few words of each stanza of the poem "Orage de profil" will illustrate the continued significance Ouellette assigns to strategically placed key words:

> Seul j'étais . . .
> Mille chien d'eau . . .
> Tendue ma poitrine . . .
> De saison en saison . . .
> Et lorsque de l'arbre . . .
> A l'avènement du fleuve, (P43)

The adjectives "seul" and "tendue", having been inverted to a more prominent position, retain their normal syntactic function but undergo semantic changes due to the inevitable interaction between words placed in positions of congruence. Initially, the adjective "seul" acquires even more intense connotations of absolute solitude when juxtaposed with the conversely generous adjective "mille". Similarly, the adjective "tendue" conveys an intense effect of desperation to reach out. Therefore, the first three stanzas establish semantically a state of being, whereas the last three stanzas create a movement in time until a specific event occurs ("Et lorsque de l'arbre") and a desired point is reached ( "A l'avènement du fleuve"). By the indicators at the beginning of each stanza, the reader can discern the movement of the discourse. The comparative absence of conjunctions encourages a more subtle interaction and movement on the semantic plane through a variety of transition words and locators.

Certainly prominent in Ouellette's poems, especially in the poems of Ces anges de sang, is the use of anaphora, the repetition of the same word at the beginning of several sentences to create intensity or symmetry. In "Croule la cime du rêve" this repetition communicates an obsessive necessity to identify the signs:

Au creux clair de nos yeux,
c'est l'amitié dormante d'un couchant prince
c'est le bain des étoiles
dans nos jardins marins
c'est le jet frais de nos rêves
dans la tiède chevelure aux sons purs
de soleils qui montent. (P14)

The variation of nominal phrases in the syntactic constant, in this case the anaphora, can reveal the basic movement of the poem. In "Nos yeux", the initial noun phrase of each stanza announces a key noun for that stanza:

Nos yeux vigies . . .
Nos yeux soleils . . .
Nos yeux nomades . . .
Nos yeux secrets (P17)

Simply from an appreciation of the semantic possibilities of the second noun in each segment, the reader can apprehend the movement of the poem. Furthermore, the repetition of the same sequence creates an effect of urgency and of passionate communication.

It is evident then that the structures of discourse render Ouellette's poetic expression an urgent and intense obsession which coincides with the vertical movement experienced in the poems themselves. However, these structures are more easily observable in such distended verse as the poems of *Ces anges de sang*, *Séquences de l'aile* and *Radiographies*.

## Structures of dissolution

Dissolution may be expressed through antithetical structures which underline the disintegration of an ideal into its parts or elements. Inevitably, both dream and reality will constitute the parts. Ouellette uses mainly nominal phrases to present his dichotomous universe of matter and of essences ("vie", "mort", "espace", "lumière", "silence"). These nouns are often combined to produce genitive metaphors,[20] a structure which permits extraordinarily bold images. By combining concrete and abstract nouns within this basic structure, Ouellette achieves images which are strangely familiar yet familiarly alienating, as in these examples: "un ressac de songes" (P15), "faubourg de pénombre" (P18), "nid du souffle" (P18), "les pluies d'aube" (P22), "sang de l'éternité" (P33), "un ciel de proie" (P14), "sanglots d'aile" (P23), and "tour de soif" (P25). Similarly, where verbs have been nominalized, the same effect of an alienated and alienating universe is achieved: "résonance des formes" (P17), "cette pesanteur des paysages" (P18), "au couchant des tunnels" (P22), and "l'éveil des morts" (P24). These syntagms acquire expressivity within the poem where they act and interact with other syntagms to generate states of being or emotions, as in this excerpt from

"Sanglots d'aile":

> il y a mort de soleil
> à la source du jour,
> mort de lumière profonde
> en l'élan de l'oeil. (P23)

The parallel sequences lead the reader to perceive similarities based on lexical and syntactic equivalences. For example, although the parallel syntagms "mort de soleil" and "mort de lumière profonde" suggest synonymous metaphors, the presence of the adjective "profonde" in the latter segment serves to distinguish between the objective and subjective planes. The light, whose death is observed, has both a universal and an individual significance, confirmed by the locators "à la source du jour" and "en l'élan de l'oeil". Each locator expresses vitality in a momentary, fleeting time which contradicts and, therefore, heightens the disappointment expressed by "mort". Although Ouellette has not forfeited his vertical aspirations towards an absolute, he has introduced the importance of man functioning in a societal context, presented in _Radiographies_ as horizontal displacement.

The dissonant noun phrases of _Ces anges de sang_ are also present in the poems of _Séquences de l'aile_, in which they function to express the conflict between dream and reality using familiarly abstract symbols: "ange", "femme", "univers", "soleil", "rêve", "extase", and "aube" which are juxtaposed with symbols of urban reality: "gratte-ciel", "foule", "rues", "boulevards", "métal", "avion", and "cinéma", or parts of the body: "lèvres", "artères", "corps", "seins", "gorge", and "main". Their combination in $N_1$+de+$N_2$ structures produces unusal metaphors: "un radar de miel" (P59), "l'agonie du fer" (P59), "l'ultra-parfum du métal" (P63), "berceuses d'atomes" (P65), "le panorama de klaxons" (P69), "l'odeur des banques" (P70), and "saison de néons" (P71). These metaphors, syntactically correct but semantically deviant, express the loss of humanity and of spirituality in the modern world. Ouellette's new vocabulary heightens the dissonance at the centre of these poems: "Sur des berceuses d'atomes, l'enfant console ses fées blondes, et l'amant aligne ses amours aux cadences d'un journal de Bourse" (P65).

A desire to make fragmentation and dissonance perceptible is evident in the poem "Quatuor climatisé", written in 1957. It is dedicated to Edgar Varèse's spirit of Ionisation; Varèse is a composer whom Ouellette discovered through Henry Miller and who later became his friend and biographical subject. In an article quoted by Ouellette and entitled "La Méchanisation de la musique", Varèse condemns traditional musical concepts:

> Le système tempéré actuel me parait périmé. Il est insuffisant pour exprimer musicalement nos émotions ou nos conceptions. Il n'est pas non plus en rapport avec nos besoins de forger des modes d'expressions nouveaux. Avec les systèmes tempérés nous sommes astreints à des règles arbitraires, tandis que de nouveaux moyens nous offrent une spéculation illimitée sur les lois de l'acoustique et de la logique.[21]

Varèse sought, by his choice of instruments and by his cacophonic musical combinations, to express the alienation and dehumanization of the modern world, the dissonance of which is captured in the title of Ouellette's poem. By giving his poem a symphonic structure, four movements consisting of an allegretto, an adagio, an andante and an allegro, Ouellette integrates the juxtaposition of musical experience and urban disruption. Within each part or movement, each stanza itself reinforces the spiritual state which is expressed semantically, with the musical movement which is expressed syntactically and phonetically. In the first stanza, similar to an allegro con brio, the closely placed phonemes /i/ and /a/, and the concise nominal phrases create a rapid rhythm. The movement proceeds from a crescendo, suggested by /wa/, /a/, /ã/, and /oeR/, to a ralentando, in which the phonemes /õ/ and /ɛ̃/, and the looser syntax, reinforce the effect of submergence, and finally to a presto agitato, created by the phoneme /o/ and the series of exclamations. As a result of this, Ouellette controls the pace of the reading which parallels the disquieting urban experience. Its dissonance is further developed in the second movement, the adagio, which emphasizes the loneliness and despair experienced through the rhythm and the phonemes /ã/, /ɔ/ and /õ/. Consequently, the disjointedness of the third movement, the andante, is perceived in the pauses, isolating random images, and in the reflexive verbs, alienating observer and observed. Finally, the last movement, the allegro, progresses toward a gradual crescendo initiated by the phonemic regularity of the first line: "Les pas pierreux du pouls creusant nos tempes" (P73), and gains momentum with the terse segments: "Tempo de bielles. Vibrations de rails. Les nombres fractionnent. L'échine se courbe" (P73). Finally it breaks to a climax: "Un paysage se condense, se condense et explose". Through the Varesian "Quatuor climatisé", Ouellette has combined syntax, semantics and phonemes in a cohesive whole to arouse agitation and panic.

Ultimately, in Séquences de l'aile, Radiographies and Ces anges de sang, the structures of dissolution, while expressing the irrevocable pain and anguish of modern man, never culminate in overwhelming despair but introduce, semantically and syntactically, the duality implicit in Ouellette's perception of the universe.

### Structures of resolution

In music, resolution refers to the progression from a dissonance to a consonance. Similarly, in literary texts, certain structures may purposely seek to resolve ruptures or dualities previously introduced. More often, resolution is perceived as a future possibility and is, therefore, presented as an aspiration to an ideal. The search for reintegration and unity is manifested in the choice of persona, the interplay of nominal phrases and the limiting indefinite pronouns and adjectives.

In Ces anges de sang, the persona is introduced by the possessive pronouns "mes", "tes" and "nos". Since the persona is not active, a distance is maintained between the experience and the speaker. This excerpt from "Naissance" demonstrates the effect achieved:

> Et l'odeur infinie de ta présence
> comme une large main lumineuse
> étreint mon élan, étreint mon exil;
> et l'odeur infinie de ta présence
> endort mes plaies, convie mes aigles
> à l'intense élévation d'un chant de feu. (P31)

By relegating the persona to the role of passive victim, Ouellette does not permit the reader to penetrate the inner being but rather to apprehend the persona as part of the cosmos, vulnerable to its torment or compassion.

The desire to reach the other, to communicate, is expressed much more urgently in Séquences de l'aile. Only four of the eleven poems focus on the self; the others seek to include an unnamed "tu" or the entire cosmos within the poem as the last line of "Doigts fusées" demonstrates: "Dense d'attente, ceinturé de soleils, son ventre s'éveille au récit du monde" (P50). Woman as saviour, "Femme au sang obscur qu'un germe habite comme une élégie de laine" (P52), who will predominate in the poems of Dans le sombre, is introduced in the more hopeful poems of Séquences de l'aile. Since the world is no longer apprehended exclusively through the eye, a larger proportion of the poems are emotively determined; the universe begins to be perceived through the woman: "Ta pure extase est passeport des étoiles" (P52).

Concurrently, the search for and aspiration to a state of equilibrium and happiness are expressed in nominal phrases which create an impression of accessibility and imminent realization. Although most of the nominal phrases of Ces anges de sang represent a world in dissolution, Ouellette's selected use of adjectives often generates antithetical imagery. In such sequences as "les pluies d'aube lisses" (P22), "la proie naissante" (P32), the adjective lends connotations of regeneration to a more descriptive or to a negative phrase. In the last six verses of "Naissance", the adjectives "infinie", "large", and "intense" lend great power and intensity to the nouns they modify. The poem "L'Oiseau de l'aube" is noteworthy for its expressive adjectives:

> Trop de plaintes!
> pures à percer les dômes,
> trop de musique!
> vive à rassembler les étoiles,
> et trop d'êtres invisibles!
> le mènent au soleil en exil. (P32)

In this excerpt, the repetition of the adverb "trop" heightens the syntactic equivalence and generates links between the nouns and adjectives placed in positions of congruence. A semantic dichotomy results from the interaction of these segments: after the plaintive observation of excess, a more positive significance develops from the association of "pures" and "vive" which are in parallel positions. Structurally, the segments "pures à percer les dômes" and "vive à rassembler les étoiles", express a similar consecutive pattern which is linked semantically to "le mènent au soleil en exil". The infinitive phrase which modifies each adjective defines the semantic intensity of the adjective. The cumulative effect of the paradigm encourages the reader to perceive a semantic link between the adjectives and the verb "mènent". "Mener" was already implicit in the second and fourth verses because of the implied sequence of events. In this sense, the final verse is anticipated.

In Séquences de l'aile, the nominal phrases are less antithetical; for example, in these titles: "Pelure de ciel", "Langue d'aile" and "Passeport des étoiles". As the universe gains energy, vitality and dynamism, such phrases as "l'éclair de neige" (P43), "l'énergie de neige" (P45), "un rhythme de naissance" (P47), and "éclats de coeur" (P48) recur more often. The ideal has shifted from a heavenward aspiration to an earthward movement of celestial symbols: "la fonte fraîche du soleil" (P43), "la gravitation d'un oiseau" (P45), "villes d'étoiles" (P46), "invasion de l'aile", "l'atterrissage d'un ciel" (P48), and "le frottement des astres" (P51). Consequently, man's ability to speak, to aver, to act and to love are imminently realizable; the following positive images become prominent: "parole de conquête" (P43), "chronique de l'aile" (P46), "rites de langue", "sons d'étoiles" (P48) "récit du monde" (P50), "la fête des membres" (P50), and "le bond d'une plume" (P53). As well, Ouellette begins to use structures in which two nouns share the same complement. In the segment, "Que l'oeil et fossiles d'horizon se rassemblent!" (P46), the nominal complement "d'horizon" serves as the nominal complement of both nouns, creating a syntactic unity perceived before the semantic unity. The eye is the instrument used by the persona to see the world; it is a projection on the present and the future. Fossils, however, represent those elements of the past which remain in the present. By combining these two nouns in positions of equivalence, Ouellette forces the reader to discern semantic equivalents which are not normally present in each lexical item. Therefore, the segment becomes charged with meaning and energy, and effectively produces the hope communicated in the last line of the poem. These structures of resolution are semantically determined although their *rapprochement* is created syntactically.

Unlike the elemental cosmos presented in *Ces anges de sang*, the universe of the poems in *Séquences de l'aile* is becoming more complex, more intense and more dynamic. The nominal phrases alone can no longer convey Ouellette's perception of this universe, hence the increasing importance of certain adjectives such as "puissant", "vive", "fraîche", "pure", "abondante", and "vastes" which announce a fresh, invigorating space. By interrupting the normal word order and by exploiting consonantal alliteration, Ouellette has foregrounded the adjectives in these segments: "la fonte fraîche du soleil" (P43), "la pure pelure de ciel" (P45), "le fragment fier de mon ciel" (P49), "les lèvres lentes", and "Dense d'attente" (P50). Another kind of segment can generate the same anticipation; segments expressing a movement toward a void prepare the landscape for a rebirth: "À minuit d'horizon la tension du noir entraîna la dernière auberge" (P59).

The indefinite adjectives and pronouns as well as the adverbs of negation, prominently recurrent in many poems of *Séquences de l'aile*, produce the same effect. Whereas these words may be used to deny, here they affirm and specify: "Ne former qu'une échelle contre la foudre", "Rien qu'une gare à musique", and "Tout le délire d'un regard" (P45).

The syntax of both collections of poems confirms the dualism which

Ouellette himself considers central to his impulse to write; many images combine elements of dissolution and resolution, creating for the reader a constant and immediate experience of the tension inherent in Ouellette's perception of man in the cosmos. But, above all, the structures underline the internal conflict and the desire for resolution, conveying an intensity and eagerness akin to "la fulgurance". Nevertheless, the abundance of diverse lexical and grammatical elements generates a poem which, by the very indecision of its syntax, makes perceptible the instability and search which predominate in Ouellette's earlier works.

## B. Le Soleil sous la mort

The title, Le Soleil sous la mort,[22] reflects that duality which had been part of Ouellette's vision of the world. However, the title announces an evolution manifested in the poems themselves; the generic quality attributed to the noun by the definite article in "le soleil" draws the reader's attention to the sun, but semantically death is dominant in these poems as the inevitable fate of all men. The epigraph from Valéry complements, by offering the opposite view, the effect of the title: "Soleil! soleil! . . . Faute éclatante! / Toi qui masques la mort, Soleil" (P77). In Le Soleil sous la mort, Ouellette seems to have achieved a progression from his position in his previous books; the persona's outreach to woman, the sun and mankind is constantly counteracted by the menace of death, suffering and evil. André Major has described the duality in this collection of poems which he defines as "une symphonie de l'histoire contemporaine" and which consists of "la quête de la lumière, du soleil -- l'homme rétabli dans sa vérité essentielle, qui est paix et liberté. Mais il y a le froid, hélas, le froid aride, la menace -- l'homme traqué par sa propre création, la bombe. Que lui reste-t-il, sinon la nostalgie de la chaleur humaine et les psaumes protecteurs?".[23] Such a thematic modification requires stylistic changes reflected in a sparser, less eloquent verse whose energy is generated by the antithetical presence of an impassioned "fulgurance" and the desire for peace. Pierre Nepveu distinguishes two aspects operating in Ouellette's poems due to this tension: "D'une part, la fulgurance et l'errance, c'est à dire le choc violent, l'excès de toute forme, de toute totalité achevée; d'autre part, le dessein apollinien d'un ordre, d'une lumière rassemblant les choses sous l'oeil rasséréné de la conscience".[24] Those syntactic and lexical elements which characterize Le Soleil sous la mort underline precisely these antithetical tendencies: a less concrete lexicon, and a more impersonal and indefinite universe are checked by the specificity of verbs of movement and of a dialectical reasoning which lends to the poems a deceptive linearity. Pierre-Justin Déry comments briefly on the style of this period: "Dans son troisième recueil, Fernand Ouellette marque un retour à l'esthétique de la rigueur et de l'abstraction du premier livre. . . . Le poète approfondit même, tout au contraire, l'intensité de son propos ainsi que la concentration de son expression".[25] The following poems have been isolated for more extensive analysis: "Hors du soleil" from the section entitled "En lumière", "Le Mal de la paix" from "L'absence de soleil" and "Un étranger" from "L'Amour solaire". The poem "Hors du soleil"(P89), appears below:

Et les arbres penchaient
                    du côté des brûlures,
les muettes, les ténébreuses,
quand la terre à goût de sève
suffoquait sous nos ombres.

À s'éveiller dans la minceur de l'arc-en-ciel,

le matin se retirait des branches,
se figeait le feuillage
puis fixait le désastre.

Or la parole très neuve qui fut amère
délie l'humain, vivifie le végétal.

Les vivants se mettent en marche
arrachant les os des paysages.

Et le Nord apaise sa violence vive.

La chaleur glisse lente
        comme une femme glisse
        hors du soleil.

The title itself fails to locate the reader; it immediately introduces one of Ouellette's central but ambiguous symbols, "soleil", which, by its combination with "hors du", must be redefined by the poem itself. Throughout the first stanza, the opposition between life ("arbres" and "la terre à goût de sève") and death " ("du côté des brûlures, / les muettes, les ténébreuses" and "suffoquait") continues its subdued struggle. With the first line, especially through the use of the conjunction, Ouellette places the reader in the centre of a prolonged past experience whereby certain antecedent events must be assumed. The effect of simultaneity of past events is produced by the use of the imperfect and of the subordinate conjunction "quand". The generic nouns serve to situate the drama on a universal scale; this is continued in the second stanza. The second part of the poem is clearly marked by the conjunction "or" and transfers the time of the events to an indefinite present. A temporal antithesis is thus established between suffering which is represented as past and distant, and life and freedom ("délie l'humain, vivifie le végétal") which are present realities. By using the present, and the present participle to denote temporal contiguity, Ouellette continues the spatial metaphor. The semantic context of the verbs indicate a progression, within a temporal dimension, from death and violence to life and gentleness. Finally, the ambiguity of the poem's title becomes evident in the last line. Whereas the sun remains that absolute which lies beyond man's reach, "chaleur" and "femme" become the intermediaries through which life is bestowed to man.

This poem announces the role of a more prominently abstract universe within which the polarities death/life, restriction/freedom, silence/speech assume greater symbolic presence. In this poem, many of the nouns may be organized along these dichotomies, and where they do not themselves carry that semantic load, their place in the polarity is determined by the verb ("penchaient", "suffoquait", "se retirait", "se figeait", "fixait", are opposed to verbs in the present indicative, "délie", "vivifie", "se mettent en marche", "apaise", and "glisse"). Furthermore, the binary poles are organized into two distinct sections, each marked by a conjunction which carries a narrative semantic load: "Et", followed by images of dissolution narrated in a past tense, serves to foreground the continuity of events in an indefinite past, whereas "or" marks a shift which occurs both in more positive, even constructive images, and in events taking place in an unrestricted present time. Only at the end of the poem does the full impact of the title become evident. The spatial dispersion as well as the proliferation of elongated (/oer/, /ã/, /ɔm/, /am/) and sibilant sounds, create the effect of calm and deliberateness. The analogy between "chaleur" and "femme" reinforces this effect.

Spatial dispersion is conservatively employed in the poem, but when it is, it serves to foreground the isolated segment. In addition, by placing locators of discourse at the beginning of a stanza, Ouellette announces the narrative structure of the poem. In spite of the continuity which this stylistic feature would normally ensure, the polarities, which are expressed by lexical as well as syntactic means, dominate. As a result, a dissonance is generated by the interaction of the form and the content of the discourse.

The section entitled "L'Absence de soleil" contains images of violence and of death but also of expectancy. Perhaps the best example of the poem as a dialectical structure is "Le Mal de la paix" (P101):

Il donnait l'amour solaire
l'homme
qui maintenant amorce la mort.

Elle couvrait la secrète angoisse
de sa chair orange et blanche,
la femme désormais en état de cendre.

Et combien rouge fut sa plainte,
si intensément longue sous le ciel.

Ah! la nuit nous traverse
du poumon à la tête,
de la plaie au silence.

On sèche comme un paysage
qui a soif depuis sa mémoire.

L'enfant seul a de l'aube
greffée
aux sens.

The prominence of the subject pronoun "Il" in the first stanza is congruent with the position of the pronoun "Elle" in the second stanza, and immediately establishes the presence of the two interlocutors. In addition, man's role is divided temporally so that in the past generosity prevailed ("Il donnait l'amour solaire"), whereas in the present passivity characterizes him ("amorce la mort"). The positional congruence of the direct objects foregrounds further the semantic opposition love/death in a temporal space. The positional parallelism of syntactically equivalent segments defines the semantic plane:

| Actant | Past | Present |
|---|---|---|
| Il | donnait l'amour solaire | amorce la mort |
| Elle | couvrait la secrète angoisse | (est) en état de cendre |

The love and sharing of the past contrast with the disintegration of the present. Furthermore, the mere fact that the desired state was attained in the past and is now lost, emphasizes the sense of loss in the present.

The third stanza breaks the continuity produced by the parallel stanzas although the conjunction "et" would seem to introduce a contiguous segment; rather, it distinguishes and advances the events, and marks an increasing urgency which is also expressed by the adverbs "combien" and "intensément". The rhetorical structure, which effects intensity, also repeats the longing for past happiness implicit in the first two stanzas. With the fourth stanza, a welcome calmness returns. The exclamatory "Ah!" suggests a release from anticipation and indicates a temporal shift. There also occurs the unification of the actants, the male and female into the couple "nous". The final stanza proposes the only peace possible when man is aware of the inevitable human condition; this solution is presented in the form of an image. Structurally, the subject "l'enfant" is parallel to "Il" and "Elle" of the first two stanzas and semantically, could be interpreted as a product of their union. Having arrived at this solution, the reader's emotions continue to be jolted by the lexical elements which constantly remind him that the solution is limited and unalterable: this is effected through the use of "seul" immediately after the subject "l'enfant" and through the connotations of extraneousness rather than inherence in "greffée".

This poem makes use of lexical polarities to establish the basic dialectic which also functions on the temporal plane. Because temporal localization is achieved through verb tenses, only an ideal past and an indefinite present have expressive value. As was the case in many of Ouellette's earlier poems, narrative locators are often placed at the beginning of the stanza and, therefore, acquire structural properties.

The poem "Un étranger" (P122) from the section entitled "L'Amour solaire" also makes use of narrative structures although it is the recurrence of ellipses and of stanzaic dispersion, and semic equivalences which contribute to the cohesion of the poem. The revised version of the poem is given below:

> Un étranger parle de rive,
> de filles, de fougères.
>
> Lent pressoir, le temps
> me tourmente le corps.
>
> Il est fleuve plein de lune.
> Passent en lui les espaces
> caressant la rose,
> la musique d'un grand ballet solaire.
>
> Sombre je suis parmi les hommes
> qui cendrent la source de l'air.
>
> Et nous semons le long des jours
> le germe de l'éden,
> nous balisons l'amour.

In the 1965 edition, there were enjambements in the second and third lines of the third stanza;[26] in the first stanza, the second line formed a metaphor, "de filles aux bras fougères"; and in the last stanza, the third line of four, inserted new lexical elements ("Par sang et glaise") which found no echo in the rest of the poem. The original poem was structurally more regular but the changes made for the anthology enhance and unify the remaining segments.

The poem is organized stanzaically according to the actants and this pattern may be represented thus:

Un étranger
Je
Il
Je
Nous

The separateness of the two participants is heightened by the stanzaic dispersion but also by the spatial division which is expressed semantically: the stranger occupies an indefinite and unlimited space through which the cosmos itself passes; on the other hand, the speaker is a closed space ("corps", "parmi") on which the cosmos acts. Even though the expression of spatial localization remains imprecise, inverse aspects of the cosmic space occupied by each actant contribute to the expression of a total universe. The temporal space is reduced in this poem to an indefinite present which imbues the poem with an aura of infinity. When creation occurs, "le long des jours", the spatio-temporal plane becomes unified. This segment calls to mind two others which are common in French: "au fil des jours" and "le long du fleuve". Concurrent with the transformation of the separate actants into a collective "nous", the conjunction "et" designates an evolution in time. In this poem, the conjunction does not designate contiguity but continuity.

As in other poems of the period, Ouellette has simplified his lexicon. The semes belong to a limited number of groups: expression ("parle", "musique"), origin ("source", "germe"), light ("lune", "solaire", "sombre", "balisons"), most of which carry a positive semantic load. As a result of the simplification of nominal phrases, Ouellette uses verb forms which are more expressive ("tourmente", "caressant", "cendrent", "semons" and "balisons"), and which share remote semantic links. These unusual lexical congruences, which may also create semantic ambiguity, as in the case of "cendrent" and "semons", heighten the expressive function of the verbs.

In these poems, it is evident that movement toward becoming rather than being is made more prominent by the increased expressive function of the verbs. The dynamism of Ouellette's universe is also heightened by a tempered use of spatial and temporal locators and of the importance of tenses, especially the present and the perfect, to designate the temporalization of polarities. As the universe becomes more abstract, effected mainly by lexical choices, constructs of discourse become more prominent. Ouellette tends to place that which may be called narrative locators at the beginning of the poem or the stanza. These prominent expressive elements may be organized according to their function in the discourse: localization, structures of indetermination, and structures of reconstruction. All these contribute to the expression of Ouellette's dialectical vision, but they constitute segments or components of it which recur or pattern and which heighten a given aspect.

## Localization

One of the elements which characterized Ouellette's early style was a predominance of locators which were often strategically placed at the beginning of a stanza or a verse but which appeared almost mechanically manipulated. In Le Soleil sous la mort, the desire to ascend to a space of perfection, purity and goodness is replaced by a conscious effort to create an earthly paradise of humanity, peace and love. The poem "Elle" (P128), will be studied for its use of locators.

In this poem, an intricate network of locators gives to the poem a deliberately circular structure operating in one temporal context -- the active present. The poem is framed by complementary opposites presented in congruent syntactic structures: the prepositional phrases, "De l'épaisseur" and "à l'épaisseur", which open and close the poem, designate opposite movements as do the verbs "émerge" and "retournons"; by the use of the personal pronouns "elle", "me" and "nous", the interlocutors, who act separately at first, unite to announce a resolution symbolized by the couple. Although the female emerges from darkness, her actions deny its control: "Elle! / l'ensoleillement de mon être". Structurally, the poem heightens the constant presence of dualities, as the first and last key words of each stanza illustrate:

De l'épaisseur . . . au dur déclin ↑
Comme . . . à l'éclat blanc ↑
Contre l'obscur . . . vers son espace à feu ↑
Elle! . . . du profond de toutes ses cellules ↑
Et tous deux . . . à l'épaisseur ↓

The symbols show the direction toward which the actants strive. The movement comes full circle, returning to "l'épaisseur", but there is a progression in awareness ("et tous deux plus vastes") expressed principally through the locators. The effect is that of a spiral: through the intervention of woman, man opposes the annihilating influences acting on him. The analogy created in this poem between "femme" and "nova" anticipates the evolution of Ouellette's conception of woman. In astronomy, "nova" is a star which had been invisible but whose light bursts forth suddenly only to dwindle gradually, although it still fluctuates intermittently. Woman is not seen, in essence, as a saviour; she only offers glimpses of salvation.

Concurrent with a more selective use of locators, temporal and spatial contexts are syntactically determined by a more conscious and complex use of verb forms, including the infinitive and the present participle. The first part of "Psaumes pour abri" (P106) clearly illustrates Ouellette's structural use of tenses. The imperfect, the past historic (passé simple), the perfect and the present indicative all function to locate the reader within the experience. At the same time as the verb "dormaient" presents an action occurring in the past, it also emphasizes the duration and the descriptive quality of the segment. The shift to the past historic in the next stanza is clearly chosen to create intensity within the discourse, as confirmed by the inversion of the subject/verb. In the third stanza, which is introduced by the conjunction "Et" to denote continuity not contiguity, the negative occurrences, presented in the perfect tense, are shown to have occurred and to be completed. The temporal conjunction "Et depuis" in the fourth stanza, marks a break with the past and places an affirmative focus on the present which is maintained throughout the rest of the poem. As a result of an increased use of verb tenses to designate spatio-temporal relationships, the necessity of extrinsic locators is reduced and the discourse is tightened.

A similar process is evident in the poem "Hors du soleil", which demonstrates the effective combination of locators and of the spatio-temporal function of the verbs to structure and give energy to the poem. Axel Maugey comments on the dichotomous effect created by "l'axe verbal": "Ensuite la lente émergence du présent provient de l'excès de symbolisation du passé que l'on essaye de perpétuer malgré la Conquête et malgré le progrès accéléré".[27] By juxtaposing past and present, Ouellette adds connotations of infinity to the present events, as in this passage:

> L'air connut alors
> ce cri à naître
> qui soudain fulgure
> et fend la pierre
> comme un ange. (P95)

Through the verbs, Ouellette has communicated both rupture ("connut alors ce cri") and constancy ("fulgure et fend"), both of which are semantic elements which pervade his conception of man in Le Soleil sous la mort.

### Structures of indetermination

As opposed to his previous concerns with displacement ("l'errance") and aspiration ("la fulgurance"), manifested in the exploitation of spatio-temporal references, Ouellette strives, in the poems of Le Soleil sous la mort, to express harmony between the individual and the universal. Because of his preference for indefinite characterization, abstract nouns and nominalization, the verbs, expressive of movement and tension, assume greater prominence and significance, and, therefore, serve to foreground reconstruction as a dominant semantic element. It is the vague and indefinite nature of the nouns and pronouns, and their simplification, which permeate the world of the poems with indetermination and which lend to the verbs greater expressivity.

Simple nouns, as opposed to nouns accompanied by a nominal complement, participate in lending an abstract structure to the universe of Le Soleil sous la mort. At the end of the poem "50 mégatonnes", the generic quality of the nouns creates a certain cosmic drama:

> Le soleil se tait
> L'atome se suicide
> L'éternité
> se détache
> de l'homme. (P102-103)

The abstract lexical items consist mainly of nouns preceded by the definite article, a technique which universalizes them: "l'âme", "la vie", "l'os", "l'amour", "l'éternité", "l'infinie", "le silence", "la mort", "le verbe", "le soleil", "l'homme", "la femme", "la pierre". The last four stanzas of the poem "Guerre ou paix", illustrate an increased tendency toward generalization:

> Debout! race de l'amour,
> la paix est vivante!
>
> Par nous le blé chante
> la neige parle,
>
> et le temps moissonne
> et l'enfant le féconde.
>
> Qu'il a vie le soleil
> quand l'homme se fait jour. (P115)

The vagueness of the nouns remains constant and "permet de mettre en valeur la spécificité des verbes";[28] it is the verbs which create opposition between destruction and regeneration and which create the energy of the poem.

As the universe becomes increasingly mythical, so do its participants. These are reduced to two, "l'homme" and "la femme", who are referred to from the standpoint of the observer, and are often reduced to their individual parts, hence the importance of such synecdoches as "son coeur", "sa chair", "son sexe", "ventre" (P121), "la paupière" (P123), "tes yeux", and "la cuisse" (P125). Even when the possessive "mon" is used, a peculiar impersonality remains, as in this excerpt from "Printemps":

> Force du soleil
> sans cesse dénude mon corps!
> Et qu'il se couche,
> bel arbre de fièvre,
> sur la mousse de l'épousée. (P124)

This is created by the reference to the male organ, the persona's own, as "bel arbre de fièvre" and to his own body as "il". Such an impersonal distance permits the idealization of "la violence du désir, la portant au niveau des grandes substances et des qualités".[29]

Through the expressive use of personal subject pronouns, Ouellette executes a juncture between the inner self and the collectivity. It is this dichotomy which gives to the poem "Un étranger" its structure. The participants, the speaker ("je") and the stranger ("il"), merge at the end of the poem to form a collective "nous". Initially, however, the stranger's freedom to speak and to receive space is in direct opposition to the tormented speaker who feels crushed and closed in. The stranger represents Ouellette's conception of man as the space within which earth and sky will merge: "Il est fleuve plein de lune. / Passent en lui les espaces" (P122). A similar process of depersonalization is effected through the nouns and pronouns included in this paradigm:

| | |
|---|---|
| Il donnait | l'homme |
| Elle couvrait | la femme |
| nous traverse | On |
| L'enfant seul a | (P101) |

The metamorphosis of the participants from individuals to the couple then to the new-born child follows the progression toward hope, which is expressed in the poem and which is presented in the last stanza by the child whose untainted, virginal perception of the world permits him to aspire to an absolute: "L'enfant seul a de l'aube / greffée / aux sens" (P101). This more mythical and global presentation of the universe anticipates a more dynamic and optimistic quest for salvation.

### Structures of reconstruction

This hope of deliverance is expressed through verbs of ascent, of rupture, of intense reevaluation, all of which contribute to a world in gestation. Where violence occurs, it usually represents a cleansing process, necessary to create a void, whereby rebirth is the first step in the reconstruction. Throughout the poems of Le Soleil sous la mort, impersonality is maintained whereby the universe is seen to act on itself. The change in attitude is reflected in the recurrent use of reflexive verbs. These verbs can designate a world in decomposition: "notre univers se décomposait" (P86), "le matin se retirait" (P89), "s'effritait le visage" (P90), "la terre se fatigue" (P106), "le soleil se décompose" (P108), "le ciel se fracasse" (P110), and "l'homme se fait nuit" (P114). But, in far more instances, the image suggests a construction, an awakening: "la lumière s'infiltrait dans la mort" (P87), "les vivants se mettent en marche" (P89), "le peuple des ossements s'agite aux abîmes" (P106), "le sommeillant se mit à feuiller" (P109), "le soleil s'entrouvre" (P112), and "la paupière se dévoile" (P123). The suggestion produced in these sentences where the subject either acts on itself or receives passively is that of a world which functions according to its own laws and which does not have any equivalent outside itself. By using reflexive verbs to convey these transformations, Ouellette intimates that the changes are not induced by man but have mysterious origins, as if they emit from a central mythical force.

This suggestion is reinforced by the increased presence of present participles acting as adjectives or nouns, as in the poem "Montée de l'arbre": "la proférante", "mains mûrissantes", and "faim croissante" (P92). The neologism "proférante", derived from the verb "proférer", meaning to articulate, alludes to the mouth as well as to its ability to articulate. The adjectives "croissante" and "mûrissantes" contribute to the impression of openness and potential growth; this is an effect consistent with their function as verbal adjectives.[30]

A poem which successfully exudes the intense energy generated by the structures of reconstruction is "Naissance de la paix", part of which is reproduced below:

> Le blanc des ailes
> oppresse la nuit.
>
> Le long du temps
> Où l'Esprit se concentre.
>
> Au corps pur de la Vierge
> le sang repose. (P133)

By combining in a segment lexically dynamic verbs with abstract nouns, Ouellette relies on these verbs to express movement and dynamism. The same expressive verbal quality is possible by the use of the present participle as noun or adjective:

> Peu à peu la sommeillante
> se fait geignante
> et se resserre dans la froidure. (P134)

Movement remains implicit in these nouns derived from verbs which signify a reversal from passivity to activity whereas the verb reasserts an inflexible position. Although the struggle continues toward a new perception of the Absolute, both the real and the ideal persevere as operating forces.

## Dialectical structures

Basic to many modern poets' aesthetic is the inseparability and complementarity of the antithetical. In dialectical reasoning, both the thesis and the antithesis are necessary components, sometimes leading to a synthesis. Ouellette, whose obsession with metaphysical questions is evident in his essays, juxtaposes, in his poems, dualities in given images:

> Dans la trace encor chaude
> funèbre du solaire,
> l'amour vint survivre. (P112)

and:

> L'oiseau du vert
> sur sa mort s'était posé. (P109)

Inspired by the conception of a world in which death dominates but which, man has found, can offer solace, Ouellette creates images which deny their own bleakness. Such an image is offered in "Géologie", "Le soleil se hissait à l'homme" (P95), in which the expected movement is reversed, thus illustrating the dialectical nature of the universe. This same structure throughout many poems confers to them a deceptive narrative quality.

The poem "Guerre ou paix" (P114-115) functions on the basis of the juxtaposition of the two lexical elements: the first concentrates on a destructive, annihilating action whereas the second proposes reconstruction. Although the simple declarative statement "la guerre frappe" conveys the idea of suddenness, it does not transmit the inhumanity and pain which are elliptically expressed in the first verse, "cri de bête" and "feu et fer". This inhumanity is expressed not only semantically but phonetically by the recurrence of the phoneme /k/ in the next stanza:

> Et le coeur, coupé du corps,
> tombe comme un crachat.

Having established the dehumanizing situation, Ouellette focuses on man's inner turmoil which in turn affects negatively the environment:

> Qu'il a mort le soleil
> quand l'homme se fait nuit. (P114)

In this stanza as well as in the last stanza of the poem, "qu'il a" conveys intensity through its substitution of "comme". Furthermore, the dichotomy "mort/vie", is highlighted by the substitution of "Qu'il a mort le soleil" for "Comme le soleil est mort", and is transformed into its material aspect. Inertness is immediately replaced by activity in the second part with the use of the interjection "Debout". Through a series of intransitive verbs ("le blé chante", "la neige parle", "le temps moissonne"), Ouellette presents a dynamic, productive and articulate world where "la paix est vivante" (P115). Whereas in the first part of the poem fragmentation reigns, in the second part the dynamism is achieved by means of a collective contribution designated by "Par nous". Finally, the exact reverse observation is elicited:

> Qu'il a vie le soleil
> quand l'homme se fait jour. (P115)

Both the negative and the positive view generate a third possibility, the synthesis, which is the reality of man's existence and which remains implicit within the mind of the reader. This synthesis is explained by Michel van Schendel: "La remontée ne sera donc pas le simple rebours de la chute. Elle sera matérielle, en quelque sorte, en signe de projection d'une paix nouvelle, dans une spiritualité réapprise. Mais le trait commun de la chute et de la remontée reste l'expérience verticale".[31] The trajectory is no longer marked by locators as it was in the first two books of poems but by images based on nouns or noun phrases.

In this book of poems, symbols of death, descent and paralysis remain abstract: "le sommeil", "l'ossement", "les ombres", "l'abîme", "le profond", "les gisants", "l'os", "la cendre", "l'obscur", "l'épaisseur", "le noir", and "le sombre"; the symbols of becoming, of speech and of life are much more forceful and often have sexual overtones: "la démence du charnel", "des girations de soleil", "des cris de fruit", "printemps de résine", "voix en naissance", "femme", "éveil", "verbe", "chair", "chaleur" and "balises fulgurantes". To base the semantic content of a poem on such abstractions makes special demands on the reader, demands which the reader of much modern poetry often encounters. However, the semantic system must be perceived as consistent in order to be accessible.[32]

Ouellette uses language in Le Soleil sous la mort to create greater intensity and passion while maintaining his vision of human destiny. Essentially, in this collection of poems, the synthesis is rarely expressed, but rather inferred, so that the reader becomes aware that a solution can only be inadequate and faltering. Although the poems themselves never achieve a solution, the structure of the book suggests a progression toward enlightenment: "En lumière" recalls a past of pain and pleasure; "L'Absence du soleil" focuses on a present of despair which is constantly juxtaposed to hope; "L'Amour solaire" introduces eroticism as a possible avenue for salvation; and "Naissance de la paix" confirms that peace is only an unrealizable aspiration. The components of the solution have been perceived but their unification into a synthesis remains an aspiration. This movement is effected through constructs and lexical elements which make perceptible each poem's dialectical components.

## C. Dans le sombre

Whereas the poems of Le Soleil sous la mort were in gestation for almost eight years, the poems of Dans le sombre were written "avec une énergie telle que je me sentais en fusion, en éruption comme un volcan".[33] Ouellette began writing immediately after the death of Edgar Varèse which provided the impetus, not the theme, of these poems: "Il n'y a apparemment aucune relation entre ces poèmes proposant les risques, les pièges et les ascensions de la vie sexuelle d'un couple, et la mort d'un compositeur".[34] The disturbing effect of Varèse's death on Ouellette may be considered equivalent to the chaos necessary to unleash his creative powers and to engage his quest for liberation and union. Eroticism,[35] one of the themes of Dans le sombre, is defined by Ouellette according to the mythical figure of Eros, the Greek god of love, who was born from chaos but came to embody creative power and harmony. Pierre Nepveu studies this dialectic in the nature of woman as conceived by Ouellette in the poems of this period: "On ne parle pas ici en termes de monde ou d'espace concret, mais selon une conscience qui fait l'épreuve répétée de la mort, face à une femme qui se présente et en même temps s'absente, face à une forme qui dit toujours aussi l'informe".[36] Love becomes, in Ouellette's work, a metaphysical experience which embodies the dualities of existence.

The longest of Ouellette's books of poetry, Dans le sombre, is organized, not by subtitles as was the previous book, but by four numbered sections, each with several epigraphs. In fact, the title of the last poem of each section seems to summarize the theme of that section: I, "La Mort"; II, "Vénus"; III, "La Tente"; and IV, "Le Couple". In the first part, the speaker has discovered eroticism which, rather than bringing him closer to "l'ange", precipitates his downward movement toward "le sombre". Love and erotic preoccupations become more intense, more obsessive in the last section while being accompanied by an increased awareness of death: "l'ardeur me suce l'âme" (P167). When he seeks "le bleu" of former times, he is repelled and consequently seeks its equivalent in the female. In the third section, she brings him solace and friendship: "Ma vie en elle montait jusqu'à son âme" (P182), and finally in the fourth section, greater mutual respect is achieved thus permitting the realization of "Le Couple": "Un, nous accédons à la fusion de l'oeil / à l'originel" (P217). The trajectory of Dans le sombre is also evident if we compare the concept in the first poem, "Le Convive", who, as a guest only, is invited to partake but not to give, and in the last poem, "Le Couple", in which both giving and receiving are essential components of harmony.

Intensity of feeling and of experience best describes these poems of 1967. They never reach the depths of despair but continue to juxtapose the real and the ideal, and to foreground the duality which is inherent in the human condition. More than in any of his other collections of poems, the dominant expressive structures of Dans le sombre emphasize the disjunctive and conjunctive aspects of existence which co-exist and unite. Due to their place at the end of each section and to their thematic importance, the last poem in each section has been selected and will be analyzed; from this, general stylistic features will be derived.

The epigraphs to the first section all express, using passages from Cercamon, Pierre Jean Jouve and Ronsard, the power of woman, and many of the poems explore the spiritual risks and physical ecstasies she unleashes in man. Pierre Nepveu examines this dualistic conception of love with respect to other poets of eroticism and concludes that Ouellette "veut d'un même souffle spiritualiser l'érotisme et confronter le spirituel à l'instinct".[37] The poem "La Mort" (P156) will be analyzed in the light of this thematic development:

> Toi tirée d'argile dans un gémissement
> beau de courbes.
> Je te prends en tremblant            éperdu
> Comme si j'entrais au grand tombeau de ciel.
>
> Tu es si nue sous tes pleurs sous tes colliers

si bien ouvragée
alors que je ne suis que Nord et meute.

Ô le tumulte d'une mort vigie sur ton ventre
le souffle des hanches se recréant dans la mémoire.

Ainsi cette prophétie d'un phénix au coeur
par ta touffe en chants flambe
longs et pourpres.

Unchanged from the first edition, this poem bears many of the traits of Ouellette's previous poems.

Unformed speech, represented by the incomplete first sentence, coincides with the creation of a female figure, "toi tirée", who will subsequently be referred to only by the second person pronoun. The recurrence in the first line of the phonemes /t/ and /d/ also reinforces the theme of elemental speech. The speaker, "je", offers deliverance and refuge but the comparison of this act to entering a "tombeau de ciel" introduces the dialectial triangle woman / death / life. The noun phrase "tombeau de ciel", by breaking with the expected partitive "du", generates an oxymoron by which the tomb acquires celestial properties. Paradoxically, there is only one instance where spatial dispersion is used in this poem, whereas Ouellette explored its possibilities quite often in the poems of Le Soleil sous la mort. "Éperdu" designates not only its own spatial displacement but, possibly and ambiguously, the disorientation of one or of both actants, and the still hesitant attempt at speech.

The intermittent phonemic recurrence of /t/ in the first stanza is carried over into the first word of the second stanza. Dualistic natures ("je/tu") each exhibit two characteristics. The following paradigm will highlight this pattern:

| | | |
|---|---|---|
| Tu es | si nue | sous tes pleurs |
| | si bien ouvragée | sous tes colliers |
| Je ne suis que | Nord | |
| | meute | |

The shorter description of the speaker is consistent with the use of the *ne...que* structures by which he minimizes his own characteristics. However, the qualities he attributes to himself are not qualities but things from which characteristics may be inferred. If North designates cold and solitude, "meute" calls to mind a group in pursuit. By extension, then, the speaker claims to be, concurrently, antonymous states. If the speaker nearly dismisses these attributes in himself, he tends to idealize the woman; this idealization is reinforced by the use of the adverb of intensity "si". This intensity is transferred into the third stanza through the invocation. In this quasi-religious plea, sexual ("ton ventre", "des hanches") and spiritual ("mort vigie", "mémoire") images are in metonymical relationships.

In the fourth stanza, the adverb of manner "ainsi", functioning as a locator in the discourse, opens the stanza; therefore the reader knows that there is a division between what has been said and the declaration which follows. Syntactically simplified, the announcement is: "cette prophétie flambe en chants". The demonstrative adjective "cette" infers that the prophecy has already been made; conversely, it follows the NP "d'un phénix au coeur". A well-known symbol of rebirth, the image of the phoenix creates a confluence of other life/death images in the previous stanzas. Consistent with the analogy of the phoenix, Ouellette selects the verb and complement, "flambe en chants", both semantically linked with the phoenix, to designate the intensity and polarities contained within the prophecy. The inversion of the complements and the verb creates a foregrounding of this semantic element, which embodies the woman / death / life dialectic. Ouellette has achieved, in "La Mort", intensity through narrative sequences.

The second section opens with three epigraphs from Eustache Deschamps, Villon and Baudelaire; these express the pain which is an inevitable part of love and of life. All the poems provide insight into Ouellette's dichotomous conception of man's salvation and into his dynamic expression of it. A detailed analysis of the last poem, "Vénus" (P177), will illustrate the dialectical construct basic to the poems of Dans le sombre:

> Dévêtue sous ta cape tu fulgurais,
> émergeant de l'immensité humide.
> Tes poils frissonnaient avec l'air,
> déjà murmures à mon oreille,
> toi pulpeuse au giron et si vivace,
> mangeuse d'éclairs éclatant aux entrailles.
>
> Me possédas en t'enroulant comme une liane.
>
> Et toujours plus douce et lascive
> tu devins ma lampe dans les antres,
> la fontaine finement fauve de mon oeil
> le silo de ma faim ô vénéneuse
> la clandestine soudant l'être à ses plis bistres,
> bienveillante, infatigable et faste.

Although Ouellette's poems rarely observe the traditional rules of prosody, this poem achieves a certain rhythmical regularity based on 8, 10, 12 syllable lines. There is also a condensed recurrence of assonance based mainly on the phonemes /a/, /ã/, /m/, /y/ and /f/. To further lighten the structure, the first and the last stanza, each consisting of six lines, frame the sole line of the second stanza.

The title "Vénus" may conjure references to art, mythology, astronomy and zoology, all the connotations of which are operative in the poem. The planet Venus, second in distance from the sun, appears brighter than any other celestial object except the sun and the moon. In

Roman mythology, Venus was the goddess of vegetation and later came to represent love and beauty. One of the most famous artistic representations of Venus, Botticelli's Birth of Venus shows the goddess standing on water on a round striated shell, known in French as a "vénus", and escorted by an angel holding a cape. All of these external references invade the poem but assume a shape in accordance with Ouellette's design.

When the reader encounters the female of the first two stanzas, assocations with Botticelli's shining and iridescent Venus just born from the sea are inevitable. Slowly she is transformed into the enchantress, the seductress. The verbal adjective "dévêtue" announces an erotic experience, the promise of which is tempered but not annulled by the prepositional phrase "sous ta cape". By the use of the imperfect tense, Ouellette establishes duration in a past time which also accompanies the simultaneity of "émergeant". "Fulgurer" means to shine like a flashing light, momentarily but brilliantly, like the planet Venus. The effect created by these seemingly contradictory images is similar to the opening and closing of the Venus fly-trap, beautiful but deadly. Moreover, these verbs are unified by the phonemes /t/, /y/ and /m/ which seem to prolong the emergence signified. Finally, with the third line, the metonymy for the woman's body, "tes poils", suggests that the unveiling is complete and that woman's physical beauty is itself vulnerable. Immediately, the adverb "déjà" announces the swiftness and intensity of the physical attraction and the spiritual effect expressed in lines 5-6. The disjunctive pronoun "toi" expresses surprise at the discovery of the duality of woman's charm: her physical softness ("pulpeuse") and her vitality "("vivace"). Furthermore, the passive/aggressive dichotomy of line 5 is repeated in "pulpeuse" and "mangeuse" which are phonetically and syntactically linked, whereas the act of giving and receiving, essential for a harmonious sexual relationship, is incorporated in the image of line 6. Phonetically, the stanza consists of a progressive opening up by means of the phonemes /e/, /ɛ/, /a/ to /ã/, /o/ which contribute to an accelerated and intensified rhythm.

The second stanza, consisting of only one eleven syllable verse, begins with the direct object pronoun while suppressing the subject "tu", perhaps in order to emphasize the shift in interest from the female to the male. Concurrently, the verb tense has changed to the past historic implying both termination and distance. Then, by the use of the present participle, "en t'enroulant", Ouellette transforms the idea of possession into a totally captivating and hypnotic experience while maintaining the suggestion of suddenness.

But, with the third stanza which begins "Et toujours", Ouellette returns to the constancy and spiritual effect of the female on the male with its underlying duality. Whereas in the first stanza, the female's charm and power emanated from her beauty, in the last stanza, her steadfastness stems from the solace and light she provides. This movement is achieved through a manipulation of and recurrence of semantically related noun images: "ma lampe" and "la fontaine" both bring light, recalling the "mangeuse d'éclairs" of the first stanza; the use of the obscure synecdoche "entrailles", the semantic parallel of "antres" and "oeil", suggests that the female is a guide to salvation; she is not salvation itself. The vocative, "ô vénéneuse", recalls the danger of woman for man and, because of the semantic shift in this sentence from salvation to danger, indicates that no absolute state exists in man's relationship with woman. The same duality is contained in the noun "la clandestine", which emphasizes the difficulty of trusting woman already, expressed in "vénéneuse", and the adjectives "bienveillante, infatigable et faste" which close the poem. Notably, the poem begins and ends by adjectives which semantically evince the spiritual trajectory of the male's perception of the female: from an object of beauty and sexuality to a provider of stability -- from "la fulgurance" to "la paix".

The poems in the third section are preceded by epigraphs from three poets of the Middle Ages: Bernard de Ventadour, Guillaume de Machaut and Charles d'Orléans;[38] the latter is particularly admired for the charm of his verse. The last poem, "La Tente" (P192), is very sparse and displays an unusually regular form, rarely found in Ouellette's poems:

> Jubile guerrier emménageant
> dans le triangle.
>
> S'effile ce deuil qui te rendra
> si désolable.
>
> La tente qui ne s'ouvre, t'enfume,
> mais la voûte qui ne se fait flèche?
>
> Intensément tu tends l'arc alentour. . . .
> si vain vocable de geste vieilli.

In this poem, Ouellette explores greater concision and rhythmic regularity than in earlier poems. However, the narrative character of his poetry still functions here.

The first word of the poem, the verb "jubile", introduces, by its lexical import, the idea of joy which remains elusive in the rest of the poem. Ouellette establishes the simultaneity of the action/emotion designated by the present participle "emménageant". Due to the absence of a determiner before the noun "guerrier", "jubile" seems to express, not a present state, but a command issued by the speaker who remains essentially an observer. This constitutes a deviance from Ouellette's usual "je/tu" or "je/elle" actants in the majority of the poems of Dans le sombre. The second line of the first stanza, which in the original edition was "dans l'entre-jambes", captures the same shape but remains general enough to echo the semantic affinities of "tente" and "tends l'arc". The triangle, not necessarily a synecdoche for woman in this poem (but so in others), is an apt symbol for the dialectic.

The next three stanzas express specific actions. The second stanza also opens with a verb in its pronominal form; lexically "s'effile" designates an action which occurs over time; in this case, the future is anticipated in the verb of the subordinate clause, "qui te rendra" which expresses the consequence of the cause/effect sequence. Lexically, "deuil" and "désolable" are antonymous with "jubile". Whereas there is a subject/verb inversion in the first two stanzas which has the effect of foregrounding the verb and the energy it suggests, the noun of the title, "la tente", which opens the third stanza, deceives by its declarative nature which is transformed in the second line into an interrogation. But, what is declared and what is asked? Both nouns are personified by the use of pronominal verbs which attribute active characteristics to the inanimate nouns. Despite the interrogation mark, the incomplete negation reinforces the declarative quality of this sentence. The conjunction "mais", which would, in standard French, be followed by an expressed restriction or disagreement with the previous statement, does not seem to function in that way here. Due to the structural equivalence of "la tente qui ne s'ouvre" and "la voûte qui ne se fait flèche", it seems that "t'enfume" is also, by ellipsis, the verb of "la voûte". Then, a possible reading would be to question the equivalence: that is, "si la tente t'enfume, est-ce que la voûte se fait flèche?" Therefore, the shape of the triangle appears no longer fixed but may become vaulted or pointed. All three shapes may be embodied in the image of the stretched bow. The cohesion functioning at the lexical level is evident in this resolution of shapes. In the fourth stanza, the actant becomes active as designated by the verb "tends". However, the spatial adverb "alentour" contradicts the linearity implicit in the verb and finds affinities with the triad of shapes. Finally, the last line is one of the best examples in this poem of the syntactic density explored by Ouellette. The function of the syntagm is obscure; since it follows "alentour . . .", it may be an observation on this word, but "geste vieilli" has semantic affinities with "tends l'arc" which is, in modern society, an obsolete necessity. Furthermore, the adjective "vain", which conveys futility, is in an antonymous relationship with the adverb "intensément" which indicates purpose and intent. This last stanza, more than any other, confirms the analogy between the warrior holding a bow and the god of love; other lexical elements, such as "le triangle", then acquire the same connotations they have in other poems of this period.

Although Ouellette uses a limited number of lexical elements with which his reader's are familiar, he exploits for the first time certain grammatical preferences: "mais" as a disjunctive conjunction; incomplete negation which is present also in Ventadour's epigraph; and syntactic density.

Death, the primary cause of anguish in Ouellettian man, is tragic and absurd because it is conceived not as a continuation of life but as a termination of familiar space. In the poems of the fourth section, Ouellette explores this theme further and, in the final poem, "Le Couple" (P217), shows that, through the power of love, salvation and freedom from despair are possible if only momentarily. This poem, longer and more discursive than many in this book, is reproduced below:

> Avant de te visiter ô mienne et unique,  
> je suis l'aveugle de Brueghel touchant l'aveugle.  
> Je n'arrive plus à débusquer les sons clairs  
> qui allongent l'espace par-devant mon ombre.
>
> *Un*, nous accédons à la fusion de l'oeil,  
> à l'originel,  
> qui nous permet de voir toute pensée  
> toute plénitude,  
> de refaire toute forme depuis l'immémorial,  
> d'ajouter notre monde  
> comme la tige fait sa fleur.
>
> Quand je reviens vertical,  
> je m'éteins contre le vide,  
> je rentre dans le cercle où l'on m'abolit.
>
> Ni Dieu ni la mer ni ma vie  
> ne m'arrachent du néant où je m'effrite,  
> quand je suis coupé de ton être,  
> quand je ne suis plus *un*.

As of the first stanza, which begins with a temporal adverbial phrase, "avant de te visiter", there is an implication that at least two situations will become operative in the poem: before and after being in the presence of the loved one. The vocative segment, "ô mienne et unique", introduces both the woman and the speaker's perception of her. Her powers over the speaker ("je") are conveyed by means of two images which show that, without her, he becomes empty and incapable of receiving images or sounds. In the second stanza, the opposite situation, the presence of woman, yields images of construction and conciliation. By placing the indefinite pronoun in apposition, Ouellette has foregrounded this symbol of unification. Hence, the fulfilment which becomes possible is expressed using the pronoun "nous". The semantic load of the verbs and verb phrases illustrates the polarities which develop, based on the actant, as this paradigm shows:

| | |
|---|---|
| je | suis l'aveugle |
| je | n'arrive plus à débusquer |
| nous | accédons |

As of the second stanza, the use of abstract nouns ("la fusion", "l'originel", "pensée", "plénitude", "l'immémorial", "le vide", and "néant") and of indefinite adjectives and pronouns ("un", "toute") indicates that the creation of the new vision is still undefined. The last two lines of the second stanza lend greater precision to this vision. The flower, the last image of the stanza, has semantic links with "l'oeil": whereas both share a common shape, one narrows the circle, the other, by blossoming, widens it.

Then, in the third stanza, the temporal adverb "quand" indicates a shift of situations as much as a change in time. This return to the original state of despair is then expressed lexically in "je reviens vertical". The adverb also introduces a series of contiguous events which lead the speaker to "le cercle": "je reviens", "je m'éteins", and "je rentre". In this stanza, the emotional state of the speaker, and by extension his relationship with the world, becomes clearer. In previous poems, the "je/tu" poles were never portrayed as so intimately interdependent. Whereas "je" acquires connotations of a suffering, unfulfilled being, akin to the void which threatens to annihilate him, the beneficial powers of the woman are only implied by the change which occurs for "je" when the two unite. The reversals which occurred in the second and third stanzas were expressed on the morphological as well as the semantic levels.

Finally, the insistent repetition of the negative conjunction "ni" in the fourth stanza, introduces the state of total despair on which the poem ends. This state of disintegration ("Néant où je m'effrite"), which is man's fate, ("quand je ne suis plus un"), is opposed to the wholeness which was achieved fleetingly.

This poem has retained many of the characteristics of narrative discourse of previous poems. However, Ouellette expresses temporality in two sparse but effective ways: few select temporal adverbs serve to mark distinct existential states; and the exclusive use of the indicative present tense places the drama of the poem in an indefinite present, yet one in which the anteriority of events remains clear. The uncertainty which, therefore, prevails designates that Ouellette has succeeded in transmitting to the reader a universal drama unfolding against the cosmos.

Intensity of experience characterize these poems. This is realized in numerous ways in the four poems analyzed: a limited number of matrix sentences are accompanied or surrounded by descriptive phrases, thus creating either an accumulation of images or delaying the introduction of the action or of the actants; determiners become indeterminate or disappear completely; negative forms remain incomplete; the vocative recurs more frequently and tends to foreground the presence of the loved one; finally, phonetic repetition generates density and resonance. Consistent with the tendency of these poems to express dialectical movement on a cosmic scale, spatio-temporal localization is expressed, mainly by means of verbs where the present tense prevails. As a result, a sense of immediacy emanates from the poems, while these retain their context of a perpetual present. Narrative locators continue to appear at the beginning of the stanza and serve to reinforce the dialectical progression. Although resolution remains at the centre of Ouellette's vision, the poems only glimpse momentarily the ideal. The best example of a poem which expresses the fleeting and indefinite quality of the Absolute is "Le Couple". In most other poems, anticipation at achieving the ideal state is the true structuring element. Anticipatory delight and despair are expressed by lexical and syntactic elements which foreground the polarities, by those which reveal constant movement toward realization. Ouellette uses pronominal verbs and the past participle, functioning either as adjective or noun, to achieve this. These are the principal syntactic devices employed by Ouellette to articulate the tension and movement in his poetic universe.

## Structures of intensity

The effect of intensity is achieved in part by an elliptical syntax, an accumulation of phrases in apposition and a deviance from certain traditional syntactic structures often accompanied by phonetic repetition. All these constructs create a sense of urgency and wonder which is experienced during the quest for coherence. Given the eruptive nature of the creative act for Ouellette, inversions, appositions and asides contribute to the intensity. Such is the case in the poem "L'Indifférence", the first part of which follows:

> Hors du lit lente la jambe marquant le temps
> (comme une aiguille sur un cadran de mousseline),
> fermée et frissonnante femme
> sous le sexe qui te givrait l'extase,
> tu échappais mon silence même
> parmi tes désirs de marchandise à l'étalage
> (P173)

The prepositional phrase "Hors du lit" not only focuses immediately the reader's attention on a spatial reference, but intimates that just before the opening of the poem the lovers were in bed. This is confirmed by line 4. As the leg emerges, the rhythm of the verse slows down due to the inversion of "lente la jambe" to permit the regular repetition of the phoneme /ã/. If we isolate the vowel sounds, we notice that every second vowel is /ã/: /ã/, -- /ã/, -- /ã/, -- /ã/. The parenthesis in the second line reinforces the impression that this comparison momentarily draws the reader's attention from the first verse and interrupts the slow cadence which had been created. In lines 3-4, the temporal reference, which thus far had remained in abeyance, places the actants in a past time when woman rather than being receptive and warm was "fermée et frissonnante". By presenting these dual aspects of woman Ouellette prepares the reader for the matrix sentence which finally arrives in line 5, but whose impact would be reduced without the opposite inference. The energy of this first stanza emanates from the accumulation of phrases before the matrix sentence and, consequently, from the defamiliarization caused by a delay in revealing the actants and the action.

The first stanza of "Passion"[39] dispenses with verbs in the principal clause:

> Chemin d'éclats et de force:
> midi de dame,
> depuis les seins vivaces
> vers la fesse désirable en la paume,
> et si pudique sous la dent;
> mes dunes doubles
> d'or et de deuil,
> aux reflets mauves
> aux lignes de sable,
> si beau miroir l'une de l'autre,
> creuset de rose et d'encens lourd,
> où se lèvent le mal et le jour muet.
> (P191)

The colon at the end of the first line indicates that it functions as a presentational phrase which the subsequent short phrases elucidate. After the semi-colon of line 5, a pattern of duality associated with woman emerges, as announced by the image "mes dunes doubles". These can be organized according to concrete presence ("d'or", "aux lignes de sable" and "creuset de rose") and reflections ("de deuil", "aux reflets mauves" and "creuset d'encens lourd"). It is the contiguity of these elements expressed syntactically, and their semantic differences which create the atmosphere of languor. Furthermore, the short terse lines accentuate the passion which bursts forth at the beginning of the second stanza in the line "Que flambe la flamme folle", whose compact phonetic arrangement based on the phonemes /f/, /l/, and /a/ helps to foreground its semantic import. As this poem illustrates, absence of syntax, ellipses, or deliberate convolutions in syntax may be equally effective in devising and controlling the intensity desired.

The effect of intensity is also produced by placing several congruent phrases before the principal clause, as in "L'Âme":

> Encagé dans la nue
> renversé sous le temps
> très épars parmi les linges
> Je me rassemblai contre l'hiver. (P151)

As we have seen, a more complex system of appositional phrases is used in "Le Couple" to capture the excitement when confronted with the realization:

> Un, nous accédons à la fusion de l'oeil,
> à l'originel,
> qui nous permet de voir toute pensée
> toute plénitude,
> de refaire toute forme depuis l'immémorial,
> d'ajouter notre monde
> comme la tige fait sa fleur. (P217)

The principal clause, "nous accédons à la fusion de l'oeil", expresses succintly the point reached but it is the repetition and variations in the subordinate clause which convey the dynamism and creativity of the stanza. In the principal clause, the semantic links between "Un", "À la fusion de l'oeil" and "À l'originel", foreground the search for unity and innocence. However, the accumulation of infinitive phrases, all but one containing the indefinite adjective "toute", contradict this quest by placing the emphasis on multiplicity. The final image, however, creates the synthesis between the one and the many. In essence, these phrases have equal expressive value, which places them in positions of congruence, not of subordination. The result is that they present a multi-faceted yet unified vision.

Other rules of traditional grammar which Ouellette places in abeyance in order to forge an abbreviated and, therefore, forceful form of communication yield such structures as incomplete negative forms, missing determiners and verbal inversions. All these function to sustain the intensity of the discourse.

Incomplete negative forms, while they may be a concession to rhythm, tend to minimize the failure expressed semantically in the poem and to call forth the aspiration being denied. The following are but a few examples selected for discussion: "Et cette soif de l'entaille que tu n'as pu guérir", "et pourtant tu es la pierre / où ne s'use mon mal de sens" (P155), "Ô malheur de ne pouvoir me diviniser" (P163), "mais la voûte qui ne se fait flèche?" (P192), and "Si je ne suis déjà divin en t'étreignant, / je ne serai soleil après ma mort" (P208). In the first and third examples, the adverb "pas" seems to have been omitted to gain greater phonetic coherence; the proximity of "pas pu" and "pas pouvoir" would have drawn attention to the hardness and finality created by the repeated consonant. The fourth and fifth examples above best illustrate the duality expressed through the elimination of the full negative, and place equal emphasis on the reverse of that which is being denied. In essence, then, the denial is also a reminder for the reader of that which is desired, thus emphasizing the reader's awareness of Ouellette's dualistic vision. The same apprehension of polarities is effected through the disjunctive conjunction "ni":

> Ni ciel ni terre, la longue extase
> de l'éclair nous échappe,
> les profonds courants n'embrasent ni n'entraînent (P207)

By negating both extremes, Ouellette locates the reader in a limbo-like space while underlining the aspirations which remain unrealized whereas the awareness of it intensifies the experience.

The elimination or inversion of determiners, of pronoun subjects and of articles can create a more dynamic and vivid experience. By omitting the pronoun subjects in the second stanza of "Division", Ouellette not only makes the verbs "plongeais" and étreignais" more prominent but, by doing so, establishes a series of parallel yet progressive events which gradually move closer to the void. The inversion of the subject and the verb recurs often enough in Dans le sombre to attract attention to the stylistic device. In the simple anastrophe, the verb, more expressive than the abstract nouns, is prominently placed, thus emphasizing its semantic import: "Bleuissait sa vulve en s'évaporant" (P148) and "S'effile ce deuil qui te rendra / si désolable" (P192). Similarly, a reversal may be effected in order to place, at the end of the verse, the lexical item to be foregrounded, as in: "Les yeux j'avais" (P151), "Il suffisait . . . / pour que ton âme je réclame" (P173), "Et nous glace la foudre" (P183), and "Très sacré fascine le regard ton pubis" (P189). Phonetic contiguity, as in the second example, confirms the advantages of the *rapprochement* effected. In *Dans le sombre*, Ouellette is consciously utilizing phonetic repetition for the first time, perhaps for its unifying function, especially in syntactic structures which have been reversed.

The suppression of the article before certain nouns, though not consistent, appears mainly where tighter phonetic effect may be achieved. In the segment, "Du chaos je passe à passion précise" (P175), there is a density created by the phonemes /p/ and /a/, whereas in the poem "La Beauté", the rhythm gains greater regularity by the omission of definite and indefinite articles:

> Incapable d'être avec patience
> — telle une plante —,
> l'homme détruit avec sanglots
> ou fin sourire de lame rouge. (P176)

As well as creating a rhythmical effect, the absence of determiners transforms the observation into a generalization, hence isolating "l'homme" as the only distinctive and central figure.

As a means to express the intensity, akin to sexual excitement, which permeates most poems, Ouellette has opted for syntactic deviance or simple defamiliarization to communicate the intensity of his constant search and of the resolution and dissolution at the centre of his poetic universe. The reader is controlled so that he is aware not only of the intensity of the experience, often chaotically presented, but so that he also perceives the flux and uncertainty which have been present since *Ces anges de sang*.

### Localisation

Localisation, expressed by means of prepositional phrases or verb tenses, has been used effectively by Ouellette to determine the evolution of a poem but also to locate in a spatio-temporal context the quest undertaken. The title Dans le sombre does not suggest movement on either a vertical or a horizontal plane but a fixed space, perhaps a preliminary allusion to the inevitable acceptance of the earth as man's limited space. In the poem "L'Âme", the title of the collection appears in context:

> Quand elle ouvrit son corps dans le sombre,
> d'herbe et de mort elle foudroyait! (P151)

Although the female herself is confined to darkness, the binary opposition of life and death emanate from her. Most notable are the poems which begin by situating, not physically but spiritually, the participants in the life-death dichotomy. The reader encounters such opening segments as "Dans le cru" (P147), "Dans l'abîme" (P184), "Contre le funéraire" (P199), and "Dans l'angoisse" (P210). The first poem of the collection, "Le Convive", uses two locators as a framing device:

> Dans le cru s'embourbe notre sexe
> mais palpite dans l'originel (P147)

Although "Dans le cru" (connoting "chair crue") and "dans l'originel" (innocence) are not clearly semantic opposites, the verbs "s'embourbe" and "palpite" clearly establish their binary natures. "S'embourbe" carries with it connotations of sinking perhaps due to an excess (of knowledge) whereas "palpite" conjures affinities with life, even birth. As was initially determined by the title Dans le sombre, the structure dans+NP used as locator places the events within a fixed space, an observation which impelled André Brochu to name Ouellette's poetry "la poésie du centre".[40] Consequently, whereas spatial locators have essentially the same structure, temporal locators vary widely since they contribute to the conjunctive or disjunctive continuity of the discourse.

In Les Mots à l'écoute, Pierre Nepveu describes their function thus:

> Dans le sombre est le recueil des conjonctions de temps: "quand", "lorsque", "dès que", comme du "mais" ou du "et" en tête de vers ou de strophe, et qui construisent un texte conjonctif-disjonctif, énonçant la logique non de quelque raison abstraite mais d'une sorte de fatalité déchirante, tendue à éclater.[41]

By their prominent positions at the beginning of verses or stanzas, these temporal locators not only outline the trajectory of the poem but construct a progressive tension. This process is apparent in "L'Angoisse":

> Funèbres mes mains tendres ô fléau
> rêvent sur le mont las
> de la dormante.
>
> Mais j'ai le mal du bleu qui infiniment
> aimante un festin d'air et de sang.
>
> Ainsi l'angoisse tel un vent noir
> invente son chemin dans l'esprit.
>
> Et l'être répond, ô panique!
> en s'engouffrant par la fente brune
> jusqu'à la démence. (P165)

The first word "Funèbres" launches the poem into the morbid and melancholy but this tone is not maintained; the adjective is juxtaposed to the image of the dreamlike tenderness experienced before the sleeping woman. Then, by means of the coordinating conjunction "Mais", which lexically carries a disjunctive quality, the speaker breaks with this sexual experience and introduces the spiritual idea. Consequently, the conflict inherent in the semantic import of each stanza is foregrounded by the disjunction introduced by "mais", as is the logical emotional result of such a conflict by the adverb "ainsi" in the third stanza. In the last stanza, the conjunction "et" functions to ensure the continuity of events from the previous stanza; however, on the semantic level, "et" expresses a narrative link between emotion and action. An important and unusual function of conjunctions in Ouellette's poetry of this period has been observed by Pierre Nepveu: "À la fois conjonction et disjonction, le 'mais' définit en général chez Ouellette une volonté, le sursaut d'une énonciation qui refuse de s'installer dans le présent, toujours soucieuse d'aller plus loin, ce qui veut aussi dire aller contre".[42]

In the poem "L'Amour", the locators mark a linear progression which may also be deduced from the semantic import of the principal clauses outlined in this paradigm:

| | | |
|---|---|---|
| I | Dans l'angoisse | j'affleure au désert |
| II | Alors | vient l'ange |
| | Encor geignante | tu m'entailles |
| | Et | je te suis |
| III | Peu à peu | je me déleste (P210) |

In a characteristic dialectical movement, the poem progresses from anguish to deliverance which results in love. Further, this transition is marked by the locators: in the first stanza, the persona's spiritual state is established; in the second stanza, the adverb "alors" announces a change initiated by the angel, whereas "encor" and "et" express continuity in development; finally in the fifth stanza the adverbial locution "peu à peu" anticipates the effect of preceding events on the persona. As these examples evince, Ouellette has formulated a dense linear arrangement marked by locators which reinforce the dialectical progression of the poem.

This progression denotes the emphasis placed on past and present experience and is reflected in the use of tenses; the past historic, the imperfect and the present dominate. In order to foreground the moment of intensity, Ouellette has carefully orchestrated these tenses in order to control the rhythm. The imperfect emphasizes the moments of languorous delight: "Mon désir se blessait dans sa pensée d'épines" (P168), "Je t'aimais, toi si claire et noire" (P169). Sudden shifts from this melancholic recollection to sudden intensity are generated by means of the past historic as in the second and third stanzas from "Les Ongles":

> Alors s'ouvraient tes jambes en dissipant les ombres
> jusqu'à l'anneau des ailes et des larmes.
> Je t'aimais, toi si claire et noire.
>
> Dès que mon oeil s'enivra de ta chair
> sur la terre étalée au-dessus des morts,
> la tourmente m'incisa dans mon centre. (P169)

The conjunctive locution "dès que" serves to rupture the quasi-sacred quality emanating from the second stanza and to heighten the sense of ardour generated by the past historic. Aside from those few poems where the past historic prevails, as in "L'Ame" (P151), "Réveil" (P163), "La Connaissance" (P166), and "La Bête" (P209), the emotion or experience is clearly one of anguish and suffering whose pain is allocated to a past temporal context.

In sections III and IV of Dans le sombre, the present tense prevails but with occasional shifts to the imperfect. The lover's interaction is presented as an immediate expression of life and vitality, of hope and despair, most of all, of intensity. In the poems "Cortèges" (P188), "Extase" (P189), "Passion" (P191), and "Eurydice solaire" (P197), a tone of assertiveness, even agressiveness, dominates, thus alluding to a more positive and hopeful outcome. The future tense, used especially in the fourth section, has a limited function, mainly as a variation on the present and referring to an immediate, realizable future. Such is the situation in the following conclusions from "L'Immortalité" and "Résurrection":

> Ainsi l'accompli me rejettera
> de l'illumination
> et de l'expansion indicible
> qui ne veulent que nous démesurer

> l'un en l'autre. (P208)
>
> Peut-être un jour sortirons-nous de la froideur
> pour accueillir Nature et Dieu même? (P213)

Since the couple has become increasingly aware of death as irrevocable, union is their only reprieve and the future a period of limited realizations. Most of the poems, however, emphasize the importance of the immediate experience; this conclusion is confirmed by the thematic repetition in many of the poems of this period.

Spatio-temporal space has narrowed considerably and, by the end of Dans le sombre, the world is apprehended only through the couple. A considerable increase in activity within that restricted space requires a means of expressing simultaneous actions and congruent perceptions; Ouellette achieves this effect with the present participle. Since its most common occurence is as verbal modifier, only a few examples need be given: "Bleuissait sa vulve en s'évaporant" (P148), "Et l'être répond, ô panique! / en s'engouffrant" (P165), "Je délire en tachant ton corps" (P175), and "Mon corps te parle te prend / en s'enfonçant dans le temps" (P211). In a manner consistent with its grammatical function, the past participle designates that simultaneous events happen on different planes: the event in the indicative occurs on the physical plane between the male and the female, whereas the present participle designates congruent and simultaneous effects on the spiritual level. To add to the dynamism within this restricted space, Ouellette utilizes verbal adjectives which, at the same time as they modify a noun, retain the dynamic qualities of the verb, as in these examples: "En elle tout bat comme une pensée sourde / attirante et dévorante" (P152), "Et pourtant tu t'involutes dans le sommeil / encore frémissante et chaude et odorante" (P163), "les assonances des odeurs / terrassantes / les aimants des puissantes chaleurs" (P199). These verbal adjectives generate constant movement or reaction as do these nominalizations: "L'Adorant" (P186), "comme des fuyants de volière" (P151), "sur le mont las de la dormante" (P165), and "la lente descente de l'agissante" (P198). Having reduced the expression of the reality of the poem to more concise constructs, Ouellette must condense action and description, temporal and spatial dimensiens, physical and spiritual experience, all of which are expressed by means of a more selective and controlled expression of localization.

## Structures of conciliation

Ouellette's consistent quest for a resolution and his acute perception of the life/death dichotomy, combine, in the poems of Dans le sombre to produce poems having a diametric structure which leads to the unification of polarities. Such an example is the poem "Le Couple". Through the persona's relationship with and love for woman, the duality of good and evil has resurged. This polarity is manifested in the juxtaposition of semantically opposite nouns or adjectives.

Both good and evil, life and death, may be embodied in the same person or the same act. The persona's dual perception of himself impels him to query:

> Mais quelle image, quelle grande dame
> se laisse encor partager,
> quelle fragile s'accoutume aux séismes
> du froid profanateur
> du fol adorateur? (P161)

Hence, this paradoxical perception of his role yields an equally paradoxical entreaty: "Fuis-moi! Aime-moi!" (P171). Similarly, the female has a dual presence, but only insofar as she symbolizes both life and death. In the poem "Ma fiancée", the speaker rebukes woman for encompassing this duality:

> Ta douceur est atroce dessous la soie,
> tellement chaude en couvrant le sang
> et si bellement végétale et discrète.
>
> Que tu deviens insaisissable et funèbre,
> comme une pensée de dieu
> une musique luisante
> qui calme et amplifie le mal dans les veines. (P187)

The semantic equivalence between "douceur" and "atroce" deviates from the noun's standard lexical reference; here, by virtue of attributing to "douceur" properties which are the opposite of its nature, Ouellette creates a deviance which causes this segment to be heightened. Hence, woman is that "magnifique végétation des ténèbres" (P209) which causes man to travel "du blanc à la mort / sous la chair" (P184). Eroticism, within which the persona hoped to find salvation, paradoxically, causes the old dichotomy to resurface and to torment him even more intensely. Concerning the effect of this technique, Noël Audet writes: "On aura remarqué que l'érotisme, parce qu'il est à la fois violence et tendresse, à la fois profondément charnel et spirituel, s'exprime à travers des symboles contraires que seule une realité ambiguë permet de réussir".[43] It is in this way that the verse, "Je te divise pour ensemencer la mort" (P212) can express the harmony sought.

This duality is also the operating system of the poem "L'Ivresse":

> Solitaire mon phallus était hagard
> était bourreau
> tant loin de Dieu il connut l'errance.
>
> Alors souple ta vulve le rassura
> en repliant ses ailes.
> Quelle aire verte nous traversâmes!
>
> Dans l'univers je repris tout corps,
> parole et pleur en fusion,
> où il se répandait dans le pur
> survolant la mort. (P203)

The initial adjective "Solitaire" confirms the persona's anguish caused by solitude which will subsequently be transformed through union, as suggested by "Dans l'univers". The male and the female are presented by the synecdoches "mon phallus" and "ta vulve", not as whole beings; the male resumes wholeness in the last stanza: "je repris tout corps". Woman, then, as well as being the sexual partner, is the catalyst for man to accede to deliverance. This process is perceptible through the verbs themselves. The verbs have changed from the predominantly reflexive verbs of previous books to transitive verbs preceded by the direct object pronouns, "me", "te", and "nous". In the first two sections, the verbs pertaining to the male's actions are aggressive and intense: "Je te prends" (P156), "Je dévore" (P163), "Je t'adore", "Je hurle" (P172), "Je réclame ton âme" (P173); whereas the female is the passive recipient: "tu t'involutes" (P163), "Je te compare en t'offrant", "Elle s'étendit" (P174), and "tu devins ma lampe" (P177). By the fourth section, more verbs indicate reciprocal taking and giving of pleasure.

Most of the poems, expressing the search for harmony, show solitary individuals who, as they achieve a new awareness of the duality of their existence, are unified into one entity, "nous". The last poems, "Le Soleil" and "Le Couple" express this. This ideal state cannot be permanent, and is, therefore, accepted as a temporary and welcome reprieve. Conciliation, then, as operative in Ouellette's poems, stems from the expression of death as irrevocable; however, man, whose optimism dominates, pursues his ideal of harmony, vitality and creativity. The result is articulation which reveals both parts of the polarity while suggesting a possible conciliation.

## *Dialectial structures*

The poems of *Dans le sombre* are less overtly constructed according to a dialectic. Yet behind the polarization of invincible contradictions lies the animating principle as stated by Pierre Nepveu: "Seule l'altérité peut ouvrir un espace où l'unité sera à nouveau possible; passer par le silence pour que renaisse la parole, par la mort pour que rejaillisse la vie, par la nuit pour voir enfin la lumière, tel est le parcours jamais clos qui définit le texte de Ouellette".[44] Most of the poems do not present the reconciliation, but they approximate it in a poetic narrative which Nepveu calls *récit*.[45]

Such is the case in "l'Ange" and "Le Soleil" in which Ouellette seeks to resolve the problem of duality in a specifically thematic context. In the former poem, divisions and fissures are not destructive reminders of death, but permit, when "L'ange pénétra la pierre" (P206), regeneration. Salvation, then, can only be gained by a descent:

> Et l'espace, l'impénétrable,
> où l'oiseau se heurtait
> où l'oeil se fossilisait,
> dans un tremblement de ciel
> se fissura jusqu'à l'âme. (P206)

The same basic trajectory is achieved through love in "Le Soleil" where the duality is more overtly expressed. In the first stanza, the sexual experience introduces the spiritual anguish of the second stanza. Then, in the last stanza, communication with the other brings the salvation desired but a temporary one with contradictory facets as the last lines illustrate:

> Et doucement, ô vertige,
> nous entrâmes dans le pressoir du soleil. (P216)

Deliverance is perceived as possible only for the couple, but its accession promises pain as well as calm. However, the poem "Le Couple" goes beyond this realization and expresses the torment experienced. The flux between the definable and the indefinable, between torment and peace, is an ever-repeating pattern, one which recurs with each poem, always seeking peace in "la fulgurance".

More than in any other book of poems, Ouellette has achieved in *Dans le sombre* an integrated expression of his modified perception of man's existence. The female has assumed a central position in man's physical awareness; this has inspired a balanced solution whereby both male and female contribute to the other's equilibrium. This reconciliation has been achieved stylistically by a modification of previous grammatical preferences such as overtly expressed spatio-temporal localization and anaphora. The poems of *Dans le sombre* have retained a Ouellettian trait since his early poems -- that of the *récit*; his poems are still essentially linear and narrative but this linearity is produced by an integrated lexical and semantic system.

### D. *La Terre d'où. . .*

The anthology *Poésie* closes with several short works written between 1968 and 1971: *Evénements, Le Périple* and *La Terre d'où. . .* The latter includes only sixteen poems but poems remarkably similar in the way they express reserved optimism, stability and perpetual promise. Ouellette himself has labelled them "mes poèmes les plus concentrés",[46] an observation confirmed by Pierre Nepveu who writes that "*La Terre d'où. . .* enfin groupe des textes très denses, parmi les plus difficiles sans doute que l'on ait écrits au Québec, et qui reprennent sans cesse les motifs fondamentaux de la parole et du silence, du regard et de l'invisible".[47] In essence, these poems embody Ouellette's experience of poetry; the extremes of aspiration and desperation, of hesitancy and affirmation, of violence and peace are resolved in a balanced, but never realized perception of becoming and of speech. Many of the previously discussed grammatical preferences which expressed and complemented Ouellette's metaphysical concerns disappear within a tightly controlled syntax which gains in energy and expressivity. The lexical and syntactic syntheses, which Ouellette achieves in these poems, make isolating particular structures more difficult. Increasingly, although those grammatical and semantic categories, which have been established as expressive in previous collections, recur in La Terre d'où. . ., they lose, as Ouellette refines his style, their individualized visibility and become better integrated into the system of expression. Such an example is the last poem, "La Métamorphose", which appears below:

> Dans sa descente
> qu'il ne craigne l'audible,
> ce soleil, mon silence,
> qui largement enclôt
> notre terre que lui tend l'oeil,
> plus vive par le végétal. . .
> En lui ma mémoire
> se rend très future,
> ô l'horizon de l'attente,
> en lui tout éclate de mutité
> quand il paraît!
> Est-ce déjà la mort fraîche
> montante plus que naissance? (P259)

This poem shows the dichotomy summarized by Pierre Nepveu as "l'impératif de la fulgurance, d'une violence qui fait sortir la parole de ses gonds, et le privilège tout aussi essentiel de l'unité, du sujet, du Sens et, ultimement, de la 'paix'".[48]

The poem includes three types of sentences: an optative, an affirmative declarative sentence and an interrogative. In the first sentence (lines 1-6), the reader's attention is focused on movement

("Dans sa descente") before it is on the object sun which, although it is designated by the shifter "sa" in the first line, is not named and then only in apposition until the third line. However, the wish "qu'il ne craigne l'audible" offers dual possibilities for interpretation, both aspects of which are contained in the simple counsel. By delaying the subject and placing it in apposition in line 3, Ouellette reduces the impact this could have on the reader. Furthermore, the fixity of these designated objects is foregrounded by the permutuation expressed by the verbs. The technique of syntactic fragmentation and of delaying antecedents frustrates the reader and causes him to rely on the semantic system for meaning. In this first sentence, the nouns "soleil", "oeil", "terre" and the verb "enclôt" are semantically linked by the round shape they convey, whereas the nominalization "descente" and the verb "tend" suggest a linear movement. The interaction of these semantic affinities establishes one of the dichotomies of the poem.

The second sentence, formed by two parallel declarations, at once unified and separated by the interjection "ô l'horizon de l'attente", exploits the same dichotomies. Initially, the repeated locator "en lui" conveys the idea of a centre although the antecedent of "lui" is not immediately accessible. The nouns of this segment oppose one another: "mémoire" has lexical links with the past but in this poem the persona foresees its metamorphosis in the future; "l'horizon" suggests anticipation and forward movement whereas "attente" alludes to fixity. Finally, the verb "éclate", which carries connotations of noise, seems to contradict the noiselessness of "mutité". Syntactically, these semantic dichotomies are unified to express the productive silence and anticipatory calm of Ouellette's vision.

The state achieved, one of anticipation and promise, prompts the question of lines 12-13. This question, however, is not an interrogation of a possibility as much as an expression of surprise at the attainment of "la mort fraîche". This shock is effected by means of the adverb "déjà". Regeneration and ascension are semantically expressed through the adjective "fraîche", an unusual modifier of "mort", and the use of the present participle as noun, "montante". The use of the latter as a noun reinforced by its contiguous position with "naissance", foregrounds movement as the structuring force of the poem. The poem is framed by these vertical movements ("descente" and "montante") which reinforce the incessant circular movement, the constant metamorphosis where silence and speech alternate and act on each other as the essential components of language. In this poem, perhaps more than any other studied thus far, Ouellette's thematic and stylistic preferences resemble those of Octavio Paz in La estación violenta.

## Localization

Whereas in previous books of poems Ouellette consistently foregrounds locators, in La Terre d'où. . ., these are used more selectively and in a much more integrated manner, thus reflecting his perception of the universe. Temporal locators are greatly reduced. Most poems, with a few exceptions, such as "Le Papillon", concentrate on a perpetual present of quest and stability with the effect of universalizing individual experience. Duration and repetition are suggested by the use of heretofore seldom used adverbs such as "parfois", "souvent" and "encore". Furthermore, the preposition "depuis" which has both spatial and temporal dimensions reinforces the impression of perpetual search and becoming: "depuis la nuit ils tendent vers la rose"

(P243), "je nais tant par elle / depuis toujours ma terre" (P248), "Toutes les tentes défaites depuis la foudre" (P252), and "célébrants par l'amplitude d'une flore / de tous nos juillets depuis l'enfance" (P247).

The same economy and concentration is evident in poems which synthesize fully spatial locators within the spiritual experience. Consequently, both desire and peace assume spatial dimensions. The poem "Pour qui?" uses more locators than most poems of La Terre d'où. . .:

> Le chant soutenu de l'obscur
> sous le silence de l'Être
> ne fonde-t-il qu'une parole?
> Et quelle parole! quelle mutité
> sous la détresse opaque de la pierre!
> Pour qui faut-il porter ce monde
> en deçà du regard?
> L'homme lui-même ne se terre-t-il
> dans le site de ses morts? (P254)

Ouellette expresses vertical space by juxtaposing variations of depth, resulting in images which go in search of a centre but are never fixed themselves. In lines 1-3, "le chant" is spatially opposed to "le silence" as is "l'obscur" to "l'Etre" but their co-existence yields "une parole"; this speech also appears congruently with its opposite, "la mutité". Both are part of a tireless but unrealizable quest. In this poem, space symbolizes a spiritual state which further serves to universalize Ouellette's vision; the dominance of the indicative present tense also complements the expression of this universality.

## Structures of indetermination

Since it is the promise of totality, the risk of destruction, the perpetual possibility which ultimately permeate Ouellette's sense of mission, separating structures designed to produce the effect of hesitation and those intended to convey assurance may seem artificial and deceptive. While recognizing that these are an intricate component of the semantic context, their individual importance as syntactically significant may be analyzed. Indetermination is conveyed especially through incomplete or limiting negative structures and through the use of the interrogative.

Whereas a complete negative structure such as "ne . . . pas" or "ne . . . plus" is definite in its negation and leaves no possibility for doubt or retraction, an incomplete negative structure suggests rather than commits, although grammatically the elimination of the adverb "pas" is recognized as part of elevated speech. Nevertheless, the effect produced by the repeated use of this structure is significant for the poem and reveals Ouellette's poetic vision. The fact that Ouellette uses it in nine of the sixteen poems denotes a conscious stylistic choice. Uncertainty of action is captured in this stanza from "Les Mots":

> Ils ne franchissent les larges aires
> germinantes s'ils n'acceptent l'errance
> si en nos morts ne se dédoublent. (P243)

Since the impossibility of attainment is dependent upon the fulfillment of two conditions, eliminating "pas" with its sense of finality permits Ouellette to foreground, without stating it, the reverse possibility. Instead of presenting "ne se dédoublent" as an undisputed statement, Ouellette leaves open the suggestion that words can attain the zones of creativity but this is never expressed as a certainty.

More incomplete negations occur within an interrogative sentence, a technique which further accentuates the uncertainty prevalent when a possible solution is imminent. By placing in the interrogative a partial negation, Ouellette forces the reader to perceive both the perpetual irresolution and the desirable solution. The dichotomous effect is achieved in these verses: "Les anges ne sont-ils fermés en froidure?" (P249), "Ne fut-ce lieu secret où le sang / savait fraîchir par les roses?" (P250), "Le versant ne trace-t-il son appel / où les arbres ni les ombres ne clament?" (P258), and "L'homme lui-même ne se terre-t-il / dans le site de ses morts?" (P254). The absence of the negative adverb seems to leave in abeyance the need for urgent reassurance.

Even in the standard interrogative, the same urgency and uncertainty permeates as in these verses: "fondera-t-elle l'éclaircie / frêle trace autour du froid?" (P248), "Cessera-t-on de solenniser / les ombres de la vie fériée?", "La mort n'est-elle pas la parole?" (P251), and "Le chant soutenu de l'obscur / sous le silence de l'Etre / ne fonde-t-il qu'une parole?" (P254). In the first two examples, the interrogation focuses on future fulfillment, whereas in the last two examples, the request seeks a restricted solution. However, Ouellette avoids assertions such as "le chant est la parole" in favour of structures which elicit the desire for realization rather than realization itself.

## Structures of possibility

In order to place the emphasis on the feasibility of realization rather than on uncertainty which, nevertheless, is an integral part of possibility, Ouellette has opted for structures which suggest the eventual reconciliation of the duality which is implicit in the human condition. But, in La Terre d'où. . ., this reconciliation is perceived to be part of the poetic process, finally permitting expression and encompassing life and death. This is declared optimistically in the first poem "Les Mots", which is quoted in part below:

Les mots souvent se mesurent
contre la noirceur du tain.

Ils ne franchissent les larges aires
germinantes s'ils n'acceptent l'errance
si en nos morts ne se dédoublent. . . .

J'assemble mes mots comme des pétales
sur la catastrophe.
Depuis la nuit ils tendent vers la rose. (P243)

The result of this stance, the acceptance of speech and of silence, foregrounds the need to assert it. Grammatically, assertion is achieved through the use of the definite article, of general and abstract nouns, and of verbs expressing positive actions.

The desire to name in order to present as a reality is evident in the title of the poems themselves; only two of the sixteeen poems do not consist of the generic forms of the noun. Nominal complements so frequently used in Ouelette's earlier poems have disappeared with the result that the noun is isolated and is thus required to name and create the universe in elemental terms. By designating the objects as definite generic entities, Ouellette implies that they are part of a common experience as if the universe were reduced to its elemental components. Within this universe, each object designates a certain concept or emotion; symbols are limited and constant. The poem "La Lumière", in which every stanza except the last begins by a generic noun, "la terre", "les affres", "l'âme", and "la lumière" (P247), foregrounds this preference and, consequently, the desire for assurance.

This same yearning for affirmative action is expressed in forceful verbs which suggest, semantically, a regeneration. Such verbs abound in "Les Branches": "les branches s'ouvrent", "l'envol épars des pierres se pressent", "les ondes . . . / . . . allument le silence voûté", "l'arbre prévient la torture", and "ondule un dôme de verdoiement" (P246). These verbs do not designate a reality but a state of becoming, of perpetual promise, created by the recurrence of the present tense. In "La Montagne" even the nominalizations contribute to the effect of anticipation:

> Haut je porte du veilleur le blanchir
> et cet oeil levé en brûlance
> contre l'avancée très sonore
> du souffle. (P258)

It is the movement, the tension, the opposition which are underlined by "porte", "blanchir", "brûlance" and "l'avancée", and the synthesis is a combination of those components but never an assimilation. Paul-Chanel Malenfant aptly summarizes this stylistic realization of a central semantic element in the title of his dissertation, "La Partie et le tout".[49]

The dichotomous continuity, which finds integrated expression in La Terre d'où. . ., forms the basis of Ouellette's vision in Ici, ailleurs, la lumière (1977), poems in which time and space are divided and unified:

> L'ailleurs ici demeure
> telle une trace en saillie
> sur la mémoire.[50]

Diametrically opposed spaces, events, aspirations are never ideally reconcilable but, when reified, may be syntactically, and thus semantically, contiguous. The poems of La Terre d'où. . . capture this perpetual promise and suggest it is the source of expression, without which the poet would be silent.[51]

The quest for unity, for wholeness, for speech dominates the poems of Poésie and represents for Ouellette a commitment to poetry and to modern man. This search to divest oneself of and to overcome the dualities, the consciousness of which plague man's existence, is initiated in the poems of Ces anges de sang and Séquences de l'aile. The dominance of structures of discourse and of dissolution emphasize the difficulty of expressing this existential vision. Then, in Le Soleil sous la mort, a world in gestation begins to emerge; the juxtaposition of structures of indertermination and of reconstruction introduces the reader to the concept of existence as dualistic: it is characterized by both doubt and hope. Ouellette attempts to universalize and simplify his increasingly complex perception of the universe as dynamic and mythical. Finally, in Dans le sombre, conjunctive and disjunctive elements combine, the dialectical nature of which produces the intensity and dynamism of renewed possibility. Then, in the poems of La Terre d'où. . ., Ouellette succeeds in effecting a syntactic and lexical synthesis. In Ouellette's poetic universe during this period, possibility is perpetual, and movement and fixity capture the search, never truly realized, for a centre. The dominant stylistic devices used in each book of poems serve to express and to foreground Ouellette's poetic vision; this vision, as it has been examimed in this chapter, does not differ greatly from the conclusions reached by critics such as Bonenfant and Nepveu. This analysis has shown that the inevitable circularity of Ouellette's trajectory in Poésie manifests itself as a process which is essentially performed and perceptible but which is increasingly apprehensible mainly through the semantic system.

## FOOTNOTES

[1] Noël Audet, "L'Irradiation poétique: entretien avec Fernand Ouellette", *Voix et Images,* V, 3 (1980), p. 442.

[2] P.M. Wetherill stresses the importance of patterns for understanding such "difficult" poets as Stéphane Mallarmé and e. e. cummings. This kind of author "fails only if his obscurity is caused by the fact that he is patternless. He succeeds if . . . collocations within a poem systemically bring together words from an identifiable semantic area; or if the same kind of surprising syntactical patterns are seen to recur in a poem or to be justified, say, by the way they underline an important word, or idea or form of experience", in *The literary text: an examination of critical methods* (Oxford: Basil Blackwell, 1974), pp. 264-265. Since Ouellette belongs to the Mallarmean literary tradition, this advice on critical method seems to be eminently applicable.

[3] "La Partie et le tout: parcours de lecture chez F. Ouellette et R. Giguère" (Unpublished Doctoral Dissertation, Université Laval, 1979), p. 33.

[4] Paul-Chanel Malenfant describes the dynamism at work in Ouellette's poetry: "Le poème, à travers les sens qu'il met en oeuvre, appartient au mouvement perpétuel. Ces tergiversations spatiales, ces fluctuations temporelles, si constantes dans l'oeuvre de Ouellette, confèrent à tous les thèmes un dynamisme sans cesse renouvelé. S'aimantant les uns aux autres, ils frôlent sans cesse la contradiction pour bientôt la résoudre en une complémentarité vibrante, toujours à reprendre", in "Fernand Ouellette: la lumière sous l'abîme", *Voix et Images*, V, 3 (1980), p. 483. This statement also forms part of the conclusion to Malenfant's doctoral dissertation in which he applies Jean-Pierre Richard's system of 'lecture-écriture' to a poem by Fernand Ouellette and one by Roland Giguère. From his phenomenological study of "Et nous aimions" from *Le Soleil sous la mort*, Malenfant interprets Ouellette's entire poetic work. Cf. "La Partie et le tout: parcours de lecture chez F. Ouellette et R. Giguère".

[5] In a note at the end of the anthology Ouellette writes: "Je n'ai hésité d'aucune façon à revoir et par conséquent à *corriger* et même parfois à *remanier* les premières formes des poèmes et du texte qui termine ce livre" (P270). All precise references to this work will appear in the body of the text itself as (P__), indicating the page number and specific text, that is *Poésie: poèmes, 1953-1971* (Montreal: L'Hexagone, 1972).

[6] (Montreal: L'Hexagone, 1955). In *Les Actes retrouvés* Ouellette writes that *Ces anges de sang* "fut précisément une lutte contre le dualisme et le manichéisme" (Montréal: HMH, 1970), p. 15.

[7] (Montreal: L'Hexagone, 1958). In *Poésie*, the poems have been rearranged to compose two distinct units: "Pelure de ciel" and "Auberge de la faim" appear later in *Séquences de l'aile*; "Dégel de

l'homme", "Radiographies du jour" and "Quatuor climatisé" were excluded from the previous collection to form an independent work entitled *Radiographies* and also dated 1958. The reason given by Ouellette for this change is "afin de bien marquer le caractère particulier du second, intitulé *Radiographies*, dans l'économie générale et la dynamique tendancielle de ma démarche" (P270). Given these modifications, I have consistently consulted the original text to determine the effect of these changes on the reading.

[8] *Journal dénoué* (Montreal: Les Presses de l'Université de Montréal, 1974), p. 48.

[9] *Les Actes retrouvés*, p. 15.

[10] In *Journal dénoué*, Ouellette describes this tension as "un besoin de verticalité et d'abîme", p. 74.

[11] In 1955, Fernand Ouellette was married, an event which, judging from his comments in *Journal denoué*, changed his view of life and his expectations. With exuberance and optimism, he writes of this period: "J'ai non seulement glorifié l'espace et l'infini de la vie et de l'homme, mais je me suis laissé envahir par ce deuxième soleil qu'est la femme. . . . J'étais devenu un nouvel Adam et j'accueillis Ève avec toute la puissance d'amour que peut avoir un homme qui vient de naître", in *Les Actes retrouvés*, p. 19.

[12] The use of the term sequence calls to mind Jakobson's analogy between poetry and film: "La juxtaposition de concepts grammaticaux contrastants peut se comparer à ce qu'on appelle, en langage cinématographique, le 'montage cut': c'est un type de montage qui, si l'on s'en rapporte, par exemple, à la définition de Spottiswoode, juxtapose les prises de vue ou les séquences de façon à faire naître dans l'esprit du spectateur des idées que ces prises de vue ou que ces séquences ne seraient pas susceptibles, par elles-mêmes, de suggérer", in Roman Jakobson, *Questions de poétique* (Paris: Seuil, 1973), p. 226.

[13] Archibald Hill studied such congruent structures. He states: "When sentences are stylistically linked by structure, it is to be expected that there will be analogies in meaning as well", in *Constituent and pattern in poetry*, (Austin and London: University of Texas Press, 1976), p. 25.

[14] This is the second poem of *Séquences de l'aile*, the order having been changed for *Poésie*. It was, according to Ouellette, "la tentation d'une autre forme d'angélisme", *Journal denoué*, p. 79.

[15] (Paris: Classiques Hachette, 1979), p. 215.

[16] The term past historic will be used for *passé simple* since this is the translation proposed by The Collins Robert French-English Dictionary and is commonly used in English texts of French grammars.

[17] Archibald A. Hill discusses this category of poetically deviant sentences which give an utterance which is new and strange, in

*Constituent and pattern in poetry*, pp. 116-119.

[18] *Les Mots à l'écoute: poésie et silence chez Fernand Ouellette, Gaston Miron et Paul-Marie Lapointe* (Québec: Les Presses de l'Université Laval, 1979), p. 33.

[19] Ibid., p. 57.

[20] Hugo Friedrich describes the genitive metaphor as a product of "the most worn and most multivalent of relational words, the genitive preposition and article, is most permissive of semantic disharmony and the magical union of mutually alien things". *The structure of modern poetry: from the mid-nineteenth to the mid-twentieth century* (Evanston: Northwestern University Press, 1974), p. 168.

[21] Fernand Ouellette, *Edgar Varèse* (Montréal: HMH, 1966), p. 115.

[22] (Montréal: L'Hexagone, 1965). These poems were first written between March 1961 and August 1962, and some were published in *Liberté*. It was Ouellette's first volume of poetry to be published in eight years, a period during which he was actively participating in the founding and editing of *Liberté*. The important role these poems play in Ouellette's poetic evolution is explained by the author himself in his recollections published in *Journal denoué*: "En janvier 1965 paraissait *Le Soleil sous la mort*, mon troisième recueil de poèmes. En fait, j'avais presque l'impression, à ce moment-là, qu'il s'agissait de mon premier livre. Je n'avais jamais eu autant conscience d'une certaine maturité que je cherchais dans le sillon des poètes que j'admirais. Cette concentration, avec le recul, n'est pas très différente de celle de *Ces anges de sang*. Elle a toutefois plus de racines. Ce livre s'était nourri de tout: de la femme, de la quête d'identité collective, de cinéma, de la guerre, de l'oiseau, de l'arbre, bref, de la vie. On pourrait presque parler de la vie dans son entièreté, sous de multiples aspects", in *Journal dénoué*, pp. 167-168. The changes made for the anthology are mainly spatial; that is Ouellette modified the distribution of the poem on the page. He has also added one poem, "Corps musical", which opens the section, "L'Amour solaire" (P121), and epigraphs from Miron, Novalis, Borges, Nelly Sachs, Hölderlin and Claudel.

[23] "*Le Soleil sous la mort*", *Livres et auteurs canadiens, 1965* (Montreal: Editions Jumonville, 1966), p. 81.

[24] *Les Mots à l'écoute*, p. 34.

[25] "Sur le trajet poétique de Fernand Ouellette", *Voix et Images*, V, 3 (1980), p. 501.

[26] The third stanza in the original version appears as follows:

Il est fleuve plein de lune.
Passent en lui les espaces caressant
la rose, la musique
d'un grand ballet solaire.

*Le Soleil sous la mort* (Montreal: L'Hexagone, 1965), p. 49.

[27] *Poésie et société au Québec, 1937-1970* (Québec: Les Presses de l'Université Laval, 1972), p. 222.

[28] *Les Mots à l'écoute*, p. 72.

[29] Ibid., p. 75.

[30] Charles Bally, *Linguistique générale et linguistique française* (1932; 4th revised edition, Berne: Editions Francke, 1965), p. 118.

[31] "L'Apprivoisement du vertige ou la rencontre des nouvelles traditions", *Livres et auteurs canadiens, 1965*, p. 21.

[32] Noël Audet's study of Ouellette's poetic structures finds that his semantic system is unusually consistent: "Le poète adopte en effet certains symboles et témoigne d'une remarquable constance dans leur utilisation sémantique. On le soupçonnerait même de les organiser en un réseau complexe et cohérent, tellement il lui arrive rarement d'entrer en contradiction avec ce qu'il a déjà écrit. La plupart des symboles reçoivent une signification analogue constante", in "Structures poétiques dans l'oeuvre de Fernand Ouellette", *Voix et Images du Pays, III* (Québec: Les Presses de l'Université du Québec, 1970), p. 108.

[33] *Journal dénoué*, pp. 179-180.

[34] Ibid., p. 179.

[35] The overt sexual theme was probably the reason for the delay in publication initiated by the censor from the Saint-Joseph printer, a delay explained by Ouellette in *Journal dénoué*, p. 187.

[36] *Les Mots à l'écoute*, p. 80. It is relevant to recall here, Nepveu's summary of the role eroticism plays in the poems of *Dans le sombre*: "L'érotisme comporte un trajet qui va de la femme comme forme, paysage, parole, à la femme comme centre obscur où tout se tait et se défait: le désir va du visage, signe fascinant et rassurant de la personne, au sexe, blessure 'innommable', 'pareil en toute femme', comme le dit Jouve, signe terrifiant de l'absence et de la mort". Ibid., p. 90.

[37] Ibid., p. 83.

[38] Bernard de Ventadour, a French *trouvère* during the last half of the twelfth century, wrote passionate and melancholy songs; the combination is evident in the first part of the passage selected by Ouellette:

Je crains que mon coeur ne fonde
Si mon mal ne cesse (P 181)

Guillaume de Machaut (1300-1377), the last of the poet-musicians, is said to have explored rhythms, a feature present in the brief 2 lines selected by Ouellette. Charles d'Orléans (1391-1465), is best known for the polish of his verse and for his poetic preference -- the *rondeau*.

[39] This poem was not published in the first edition of *Dans le sombre*.

[40] *Livres et auteurs québécois, 1977* (Québec: Les Presses de l'Université Laval, 1978), p. 130.

[41] P. 81.

[42] Ibid., p. 57.

[43] *Voix et Images du Pays III*, (1970), p. 122.

[44] *Les Mots à l'écoute*, p. 86.

[45] Ibid., p. 80. He explains: "Jamais les poèmes de Ouellette n'ont paru aussi organisés que dans ce recueil. Je ne parle pas de l'unité manifeste de l'ensemble, mais de la structuration de chaque texte selon une fiction. L'angoisse est inséparable du *récit* toujours recommencé d'une joute obscure".

[46] *Journal dénoué* p. 197.

[47] *Les Mots à l'écoute*, pp. 96-97.

[48] Ibid., p. 107.

[49] (Unpublished Doctoral Dissertation, Université Laval, 1979).

[50] (Montreal: L'Hexagone, 1977), p. 68.

[51] In his dedication of *A découvert* sent to me after my visit, Ouellette added "ou le silence impossible", a reference it seems to the constant search for the centre where words will be unnecessary, yet which, if attained, may bring Ouellette himself to be silent.

# CHAPTER V

# CONFIGURATIONS BEYOND TIME AND SPACE

The poems of both Octavio Paz and Fernand Ouellette have been examined first of all as autonomous entities which do not depend on anything outside themselves in order to achieve significance. The stylistic preferences of each poet, identifiable through the formal patterns, were studied in the context of other poems of the same period. A certain unity of style was discovered to function in each of these periods and changes in that style reflected modifications in the poet's world view. Whereas the patterns and characteristics which contribute significantly to the expression of each poet's poetic universe were analyzed in detail in chapters III and IV, I will attempt, in chapter V, to summarize these findings in the context of each poet's work and to juxtapose them so that, by so doing, the characteristics of each poet's style may be defined more clearly. Then, these will be examined in the context of the modern literary tradition, more specifically of the intellectual and spiritual poetry inspired by French Symbolism.

As has been shown in the previous two chapters, it is unnecessary to seek the representational and referential capacity of words in the poems of Octavio Paz and Fernand Ouellette; the interaction and function of words and the verbal patterns which are created reveal more clearly each poet's preoccupations than would a thematic analysis. John Porter Houston's statement about modern poetry, that it is singularly "refractory to paraphrase",[1] would seem to apply to the poems of both Paz and Ouellette. However, and this fact became evident in the later works of both poets, semantic factors are not separable from the syntactic function of words. By acknowledging this dependence and adapting my analysis accordingly, I did show that it is possible to study the poems of Paz and Ouellette in terms of the arrangements of words and segments into meaningful sequences and patterns. This investigation also illustrated Levin's theory that poetry possesses a special unity of structure[2] and that the form of the discourse and its significance are, in fact, fused into a higher entity -- the poem.

The formal design and, ultimately, the significance of both Paz's and Ouellette's poems are patterned on a quest for unity, for wholeness and for speech. Although the emphasis of this quest may vary with different periods, its presence remains constant in the poems. Plurality remains at the heart of Paz's poetic universe as of his very first poems and it is his search to reconcile those fragments into a viable whole which gives shape to all his poetry. The solution toward this view of life is the centre which needs the circumference, the fragments, in order to be defined. The title of the chapter on Paz, plurality in search of a centre, best defines his poetic quest. As for Fernand Ouellette, duality, which has its origins in the Christian dialectic, characterizes his poetic universe. Reconciliation, rather than the centre, best describes the solution to his search in which the dichotomies perceived are embraced as essential components in the solution. Both poets seem to have integrated the problem into the solution, the true sign of a dialectic.

Paz's earliest poems introduced the metaphysical quest for cosmic harmony which characterizes all his works. The poems of Libertad bajo palabra express the quest for transcendence in order to surpass the limitations of the human condition. The necessity to reconcile those concepts which serve to undermine man's sense of self and of place in the universe is expressed by Paz through preferences for certain structures which function to foreground his search for the reconciliation of time and space, being and becoming, fragmentation and unity, movement and fixity. The grammatical patterns which are perceptible in the poems written during this period serve to highlight these semantic considerations. Temporality, a prime preoccupation, assumes definite shape. Temporal zones are established by means of verb tenses and of temporal adverbial phrases. Whereas the present tense is used to designate an indefinite time between past and future, the future and the imperative remain instrumental to designate realization which remains in abeyance. However, time remains fragmented and serves to reflect the existential anguish of man's cosmic quest. The desire to return to a harmonious conception of the universe is also expressed by semanticizing space. The tension which develops between the real and the ideal manifests itself spatially by designating, by means of adverbs and adverbial phrases, conceptual spaces which acquire positive or negative connotations of spiritual states. Localization, whether temporal or spatial, has semantic import.

The rich, even iconic, representation of the universe which is communicated by Paz in the poems of _Libertad bajo palabra_ becomes elemental in his later works. In the poems of _Salamandra_, the clear distinction which existed, even if at times only lexically, between time and space, becomes less distinct. The prepositional phrases which begin with _en_ and _entre_ are used indiscriminately for both. It is thus that linearity disappears: actions do not follow each other; they are not continuous but simultaneous. A perpetual present which embodies all times supersedes linear time. The search for the centre, embodied in these expressive devices, also characterizes spatial structures. The dominance of the prepositions en and entre underlines the importance of fixed space, the centre. For the first time in Salamandra physical space, the white between words, becomes an expressive device and increases the uncertainty and flux of the poems. As a result of this device by which uncertainty is increased, there occurs, on the semantic level, a more acute and intense dedication to the quest.

The most terse yet most dynamic poems, those in which syntax plays a less important role in the semanticization process, are the poems of Ladera Este. Spatial and temporal localization lose their locator function and become almost exclusively representative of conceptual permutations in a timeless duration. Verb forms become increasingly important to express the convergence of time. The central focus of temporality becomes also the central focus of spacialization; space is never fixed, it is ever-changing, even interchangeable; stillness and motion within that indefinite space are seen as aspects of the same entity. This is achieved and performed in Blanco where the dual columns, separate at first, slowly merge while retaining their syntactic and semantic independence.

If the poems of Libertad bajo palabra show demarcated use of temporal and spatial locators by means of adverbs and verb tenses, this grammatical concreteness and tangibility belies an indetermination which permeates all the poems and arises from the ever-present quest. Ramón Xirau commented on this characteristic in his book on Paz:

> La experiencia de la soledad es también la experiencia del tiempo no como proceso definido que alcanza fines determinados, no como tránsito de nacimiento a muerte sino como proceso de indeterminación. La vaguedad con que se sugiere en estos versos el sentido del tiempo, este estar a flote entre medios ambiguos

> que se deslizan con un mínimo de sustancia, es característica muy propia de la primera poesía de Paz.[3]

As his conception of the universe develops, Paz conceives of time, not as linear or chronological, but as simply time, "el tiempo no fechado".[4] In the light of this development, it is interesting to note the following statement from El arco y la lira:

> En cada instante quiere realizarse como totalidad y cada una de sus horas es monumento de una eternidad momentánea. Para escapar de su condición temporal no tiene más remedio que hundirse más plenamente en el tiempo. La única manera que tiene de vencerlo es fundirse en él.[5]

In a sense his poetry seeks to realize what he has already expressed in his essays. Whereas time becomes iconic and redemptive, space becomes essentially physical. If at first space in Paz's poetry conveys spiritual states represented on a cosmic scale, in his later poems space loses all significance of cosmicity and assumes only poetic validity. Spatial dispersion acquires a syntactic and therefore an expressive function. In short, the redemptive value of reconciling time and space for Paz becomes integrated into the very fabric and design of his poems; finally, it seems that the only Absolute is the poem itself and that space and time exist only within it. The poem is the centre.

If time dominated Paz's poems, space defines those of Fernand Ouellette. The occurrence of the spatial dimension in his poems is closely linked with the duality at the core of his poetry. The universe is divided on a vertical plane very much along the lines of the Christian dialectic. However, the evolution which occurs confirms Ouellette's total dedication to resolving the dialectic for himself. If at first Heaven offered the promise for salvation, the here and now become, in the poems of La Terre d'où. . . and of Ici, ailleurs, la lumière, the only true salvation.

Temporal localization assumes, as it does also in Paz's poetry, semantic significance; this is achieved through the selection of verb tenses in the poems of Ces anges de sang and Séquences de l'aile. In the poems of Le Soleil sous la mort, the past, as it is designated by verb tenses, becomes representative of an ideal time; the present, less defined by boundaries, is associated with an indefinite, perhaps transitory time, devoted almost exclusively to the quest. In the poems of Dans le sombre, temporal adverbs are used to mark distinct existential states and the present indicative dominates the poems. Ouellette also favours the present participle which designates concurrent movement, an important factor in a poetry which is becoming increasingly personal.

The dialectic which propels the dilemma and the quest is played out on a cosmic scale, and yet this space is very personal and immediate. Although the quest is located in a spatio-temporal context, this is a fixed space -- a conceptual and spiritual space -- which is often designated by prepositional phrases using dans. The concrete, restrictive space captured by means of temporal and spatial adverbial phrases coincides with the attitude expressed in many poems that transcendence is not to be found elsewhere but in the space already occupied. By the time Ouellette wrote the poems of La Terre d'où. . ., he had merged time and space although space assumed a more prominent position, as indicated in his choice of title, Dans le sombre. Noël Audet summarizes one of the ways in which time and space become indivisible in Ouellette's poetry:

> Or les temps de la vie, qui représentent la majorité des temps employés par Ouellette, sont le présent et l'imparfait. L'imparfait possède en effet la même structure que le présent, et ces deux temps conviennent parfaitement bien à l'expression de la vie, parce qu'ils incarnent ce balancement de pendule entre le

> néant (l'accompli, l'irrécupérable) et le futur mythique (l'inaccompli et l'impossible).[6]

Localization takes another important form in the poetry of Ouellette. Narrative locators, which become a true structuring element, are given a prominent place at the beginning of a stanza or of a line and serve to indicate very clearly the narrative argument of the poems. These locators, which are often connectives, do not "render things, or material reality, but the process of thought, the rationale of language as it unfolds".[7] They also heighten the sense of the closed space which is the poem.

For both Paz and Ouellette, elements which express temporal and spatial localization acquire a function beyond their grammatical function. Within the poems, even at the earliest stages, dichotomies were prevalent and instrumental in the expression and evolution of each poet's world view. Time and space become iconic in Paz's poetry although they continue to be expressed by means of traditional grammatical signs, and to follow the conceptual patterns established in the early poems. For Ouellette, their function is almost the reverse. Spatial and temporal elements assume a narrative function in the discourse. The result of this evolution of the use of localization by Paz and Ouellette is to narrow the conceptual framework of the poems themselves.

By means of dichotomies such as death/life, stone/water, movement/fixity, Paz articulates his world view. In the poems of _Libertad bajo palabra_, he begins to formulate his vision of the co-existence of fragmentation and unity, of a world in constant metamorphosis. He expresses the plurality of the universe by placing in structures of equivalence and in contiguous syntactic segments, traditionally irreconcilable opposites. These equivalences form the beginning of his articulation of this distinctive world view. The more elemental poems of Salamandra, where connectives and transitions are few, structures of congruence are instrumental in placing in positions of equivalence lexical and conceptual incompatibilities. Rather than linking syntactically those disparate elements, Paz prefers, in this period, more ambiguous interaction between them. This is achieved by means of disjunctive structures such as syntactic fragmentation, juxtaposition, lack of punctuation, congruence, parentheses, asyndeton. All these contribute to the articulation of a turbulent, uncertain, ever-changing universe, and of an increasingly uncertain quest. The poems of Ladera Este begin an active process of reconstruction. Ironically, this process occurs in probably the most syntactically fragmented poems where connectives are even rarer, where typographical dispersion is current. Significance is achieved by the interaction of the fragments. It is the interplay between antonymous segments which becomes the primary semanticizing element. The fragmented syntax, the chiasmus, the juxtaposition of semantic opposites, serve to express the flux inherent in his conception of the universe, one which is characterized by making and unmaking, by fixity which also is fleeting. This flux becomes one of the dominant expressive characteristics of Blanco, in which statements and denials alternate as equal truths, in which the grammatical function of words and segments itself is interchangeable.

Paz's vision impels him to combine items which were lexically incompatible within complete if somewhat complex syntactic units. Then with Salamandra, even the syntactic links disappear, leaving the reader only lexical and structural patterns as guides. The patterns which develop contribute to the expression of another, although unstated, transcendence. Although he refers to an earlier period, Ramón Xirau's statement describes this pattern succintly:

> La paradoja integra opuestos para trascenderlos. Desde Salamandra adivinamos ya que la verdad no está en la afirmación ni en la negación, sino más allá de ambas. El empleo de la paradoja no es aquí puramente externo ni acaso sea siempre un instrumento en el sentido consciente de un método. Es el resultado de un nuevo pacto: el pacto entre el ser y el no ser, más allá de uno y otro.[8]

That is why metonymies and synecdoches are so prevalent in his poems. The universe is fragmented but as is true in all metonymical constructs, the whole is not expressed, it remains in abeyance. The poem is the only means by which this wholeness can take shape and be defined.

Fernand Ouellette's poems illustrate a different evolution. He begins by writing poems which abound in epiphanic movements and he ends with poems which are unified by narrative connectives, yet vague in their semantic unity. The basic dialectic, introduced in the early poems, is expressed by an accumulation of grammatical structures which, although their syntax is obscure and difficult to grasp, are apprehensible by means of the interaction of the parts and the prominence of the connectives. Although the poems of Le Soleil sous la mort retain the components of the basic dialectic, they become more indeterminate, the interlocutors more abstract and remote, the world more elemental. The promise, expressed by means of the nominalization of verb forms, of expressive verbs and of verbs of ascent, is never stated but is implicit in the quest and the promise. Finally, in the poems of Dans le sombre, the dialectic becomes more concrete and immediate. The poems are constructed in order to convey greater intensity, as when Ouellette deliberately delays introducing the action or the actants. Anticipation of the promise becomes the true structuring element of the poems, where resolution is constantly held in abeyance. Ellipses, appositions, inversions, asides, and incomplete negative forms all contribute to a general increase in the intensity of these poems. The components of the duality become more visible, more localized. These poems are essentially linear and narrative locators are still prominent. The quest remains the animating principle of the poems. However, a change has occurred in the nature of the quest; the solution is sought in the immediate present rather than in a beyond which was always too abstract. As in Paz's poetry, where elements are in constant flux, Ouellette conceives of salvation as momentary and fleeting. Its impact, as demonstrated by the tone of the poems, is both painful and beneficial. The resolution is, in absolute terms, only an irresolution but one to be glimpsed and savoured if only to alleviate momentarily the anguish. The dominant expressive devices in the poems of *La Terre d'où. . .* foreground the promise of becoming and of imminent speech. It is the desire for reconciliation rather than reconciliation itself which defines these poems.

The earlier poems of both Paz and Ouellette were characterized by the dominance of nouns and of nominal complements. Both poets eventually choose the generic form of nouns. Verbs play a more important role in Paz's poetry. Verbs of action are often foregrounded in the poems of *Libertad bajo palabra*; objects are defined by movement, as the recurrence of the NP+rel+V structure demonstrates; gerunds and past participles combine in segments to juxtapose movement and fixity; impersonal verb forms, such as the infinitive, are used to convey the promise of achieving unity. The same co-existence of movement and fixity occur in the poems of *Salamandra*, especially expressed by means of the past participle and of pronominal verbs. The process of construction, destruction and reconstruction is presented by the superimposition of the same affirmative and negative sequences. Affirmation and denial also characterize the poems of *Ladera Este*. These, along with the larger incidence of optative and interrogative forms, all contribute to the expression of Paz's dynamic vision. The epiphanic moment, which recurred more frequently in Ouellette's early poems, becomes a characteristic of Paz's later poetry: "Wholeness or unity is always a momentary state (hence the importance of the epiphanic moment or *instante* in Paz's poetics)".[9]

To summarize briefly the differences in the poetic universe of these two poets, we can refer back to their conception and representation of time and space in their poems. Time is the basic element which gives shape and defines Paz's universe. It can be captured in a moment, after which it becomes only a memory and a promise. Its elusiveness is representative of life itself; the unity sought is at once resolution and dissolution. For Ouellette, the universe is not conceived necessarily in terms of time but in terms of space. Within this space, salvation is deemed possible. However, the quest has shown that the solution is to be found, not in an indefinite absolute but in a tangible present. To conclude this part of the comparison, it is interesting to note that in spite of the contextual and stylistic differences which have been pointed out, Guillermo Sucre's conclusion, made about the work of Paz, applies also to the work of Ouellette:

> En general, la propia obra de Paz tiene un carácter fragmentario y creo que en ello reside una de sus virtudes. Por una parte, es una obra que no pretende haber *llegado*: más que una obra, es una obrar; no está condenada tampoco a superar etapas y a proponerse cada vez como realización culminante. Por la otra, es una obra cuyo decir no es finalmente sino lo que le queda o no puede ya decir, lo indecible . . . Lo inacabado y lo fragmentario pierden,

así, toda connotación negativa: son signos de vivacidad.[10]

If, as seems to be the case thus far, uniformity of themes, preoccupations, imagery and evolution of style are indivisible in the works of Paz and Ouellette, then the same pattern would seem to continue in their later works. In order to determine the changes in or consistency of direction, I will analyze, using the same approach as was used in chapters III and IV, a poem published by each poet after the anthologies chosen for those chapters.

In 1975, Octavio Paz published a collection of poems said to have been inspired by his return to Mexico after an absence of some years. These poems, entitled Vuelta, are also included in Poemas, 1935-1975. According to Andrés Sánchez Robayna, one of Paz's insistent preoccupations, time, recurs in this book: "En Vuelta asistimos a un rechazo de la Historia y a un subrayado del instante, a una consagración de 'el peso de instante que no pesa'".[11] Antonio Carreño shows in his study of a few poems selected from Vuelta that Paz continues to use expressive devices already present in Salamandra. He concludes that: "En el juego de los contrarios radica la unidad del ser como tiempo y como lenguaje que lo nombra; como recurrencia".[12] As has been shown, this has been an integral aspect of Paz's poetics since the poems of Ladera Este. An analysis of one poem is necessary in order to determine whether change or constancy characterize the poems of Vuelta. From the third section beautifully entitled "Petrificada petrificante", I have selected a poem, "Piedra blanca y negra", whose moderate length permits analytical compactness. Both titles capture the dynamism of dichotomies which was always at the centre of Paz's poetic work. The poem selected here was included in Paz's later collection, Poemas, 1935-1975[13] and was divided into three stanzas; that later version is reproduced below:

Sima
siembra una piedra
en el aire
La piedra asciende
Adentro
hay un viejo dormido
Si abre los ojos
la piedra estalla
remolino de alas y picos
sobre una mujer
que fluye
entre las bardas del otoño

La piedra desciende
arde
en la plaza del ojo
florece
en la palma de tu mano
habla
suspendida
entre tus pechos
lenguajes de agua

La piedra madura
Adentro
cantan las semillas
Son siete
siete hermanas
siete víboras
siete gotas de jade
siete palabras
dormidas
en un lecho de vidrio
siete venas de agua
en el centro
de la piedra
abierta por la mirada

The title of the poem uses familiar lexical units and a recurrent structure which serves to link contiguously disparate lexical elements. Paz uses typographical dispersion throughout the poem, even at the beginning of the third stanza. This technique combined with the absence of punctuation increases the syntactic combinations which become part of the reading process. The eight declarative sentences unite to express, on the thematic level, a perception of cosmic movement.

The phonemic similarities in "sima" and "siembra", and then "piedra" become noticeable and operative before their individual grammatical function; this phonemic interaction is encouraged by the absence of an article before "sima". In this case, expressivity resides initially in the sound and, therefore, serves to foreground the individual words: this iconic effect is also reinforced by the typographical dispersion. The first sentence, "Sima siembra una piedra en el aire", introduces the interplay of antonymous elements which have been united into a syntactic unit. Paz does not juxtapose these lexical dichotomies or combine them in contiguous structures but he integrates them into a declaration which appears to convey a perception. This device would seem to deny all dichotomies, such as those which would be perceived between "sima" and "en el aire" which may be spatial opposites, and "siembra" and "piedra", which juxtapose growth and inertness. Paz's footnote adds another explanation: "Sima" is not a common noun, but a proper noun designating an artist living in Paris, Joseph Sima, who was dying when Paz wrote this poem.[14] This note may be of interest but it is in no way indispensable to a satisfactory reading of the poem. Knowing its source simply adds another dimension to it.

The dreamlike sequence of events creates its own coherence. In the next sentence, "La piedra asciende", movement and fixity merge to create the next progression, concisely articulated in a complete syntactic unit. There is a shift from a description of actions to description; this fixity of a state which is juxtaposed with the dynamism inherent in the first two sentences, reinforces both lexically and syntactically, their coexistence. Fixity becomes pronounced in this sequence by the use of the adverb "adentro", which situates, by the use of the presentative "hay" which announces a presence, and by the verbal adjective "dormido" which serves to describe a fixed, if only temporary, state. The last sentence in the first stanza embodies, in a simple conditional structure, all the dynamism implicit in the previous three sentences. Also implicit in the condition, "si abre los ojos", is the reverse possibility; if the sleeper does not open his eyes then the subsequent burst of events will not occur. The realization is dependent on that action. Fixity in this sentence remains in abeyance but its presence functions in creating significance.

Movement and fixity truly permeate every aspect of this poem: from phonetic mutuation to syntactic inference. This dichotomy is also maintained through a selection of images: a centre is connoted by the words "piedra", "adentro", "ojos", "estalla", "remolino", "picos", and "en"; movement is signified by the words "asciende", "alas", "fluye", "entre", and "desciende". All movement is embodied in these six segments:

La piedra asciende ↑
La piedra desciende ↓
(La piedra) arde 0
(La piedra) florece 0
(La piedra) habla

Owing to an absence of syntactic connectives, these segments depend on semantic interaction to create significance. The ellipsis of the subject in the last three segments serves to foreground the verbs and to heighten the importance of the centre. This semantic effect is also reinforced by the prepositions en and entre to designate space:

en la plaza del ojo
en la palma de tu mano
entre tus pechos

Phonetic similarities between "plaza" and "palma", as well as positional and syntactic equivalences, suggest that there are also semantic links. Whereas "plaza" carries an impersonal connotation, its position of equivalence with "palma" causes a transfer of the intimate connotations of the latter. This transfer is also apparent from "del ojo" to "tu mano". The impersonal and abstract landscape of the first stanza becomes in these lines more intimate and more personal while retaining an impersonal aspect. An interlocutor, the woman perhaps, is introduced exclusively by means of the shifters "tu" and "tus". The last image serves to summarize perfectly the process by which the inanimate becomes animate. The genitive metaphor, "lenguajes de agua", appears to function as the direct object of "habla" thus creating the following sentence: "(La piedra) habla lenguajes de agua". This sentence embodies the inert and the fluid, traditionally used by Paz throughout his poems, into a new image which brilliantly captures the dichotomies and transforms them.

Change continues to occur, as expressed in "La piedra madura"; the form itself, at once the same, "La piedra", yet modified, "madura", expresses this. The dualistic nature of this sequence aptly illustrates the richness of expression in Paz's simple syntax. Although the verb "madura" clearly functions as a verb in this poem where all sentences are syntactically complete, its adjectival form functions as an element in abeyance and, therefore, places fixity in abeyance. Even such an overtly simple declaration is imbued with the antonymous aspects which characterize Paz's verse. The short sentence, rather than heightening the visibility of this trait, serves to obscure it.

However, life, growth and movement slowly dominate the semantic level. Such is the case in the repetition of "Adentro", but this time it is used not to express fixity but dynamism, growth and promise. The last sentence, the longest and the least structured syntactically, may be shortened to "Son siete en el centro de la piedra, abierta por la mirada". The stone has come to fruition and has revealed its abundance by the intervention of the gaze. Once again, although its presence is more distant, the opposite of dynamism and productivity is implied due to the dependence on the gaze. This kind of circularity, at once embodying lexical opposites in syntactic structures which understate their antonymity, is best represented by the stone which is opened by the opening of the eyes.

As this analysis shows, Paz continues to use lexical opposites around which his poems are structured. However, the co-existence of these is not communicated, as it once was, by means of genitive metaphors, structures of equivalence, syntactic congruence and verb forms but by a seemingly ordinary syntax which incorporates and transforms dichotomies into new realities which are dependent on a more subtle interplay of words and segments, and of patterning for significance. Whereas, in his later poems, Paz explored the iconic value of words, he exploits word-icons more selectively and subtly in Vuelta.

Fernand Ouellette published four books of poetry after Poésie. The poems of À découvert and Ici, ailleurs, la lumière are included in En la nuit, la mer: poèmes, 1972-1980.[15] The poem selected for closer study, "Les Feuilles",[16] is taken from the fourth section, "L'Ici II", of Ici, ailleurs, la lumière. When the title is considered separate from its poem, the ambiguities become more apparent. Aside from the metonymical aspect of this noun, applicable in the case of all lexical variants, its plurivalence reveals a richness of possibilities: "les feuilles" may be the leaves of a plant, of a book, or of a pastry. In spite of this multivalence, the generic form of the title announces certainty. "Les Feuilles" appears below:

> Nous quitte l'arbre,
> à l'approche du solaire.
> Comme des paroles initiantes,
> les fruits n'en finissent de brûler . . .
> Il fera blanc autour de la mer.
> Derrière le regard, des vignes
> déjà si lourdes
> que tremble la terre
> quand l'effleure l'hirondelle . . .
>
> L'ailleurs ici demeure,
> telle une trace en saillie
> sur la mémoire.
> Par elle toutes bêtes s'éloignent du coeur.
> Sous les trouées à vif,
> les feuilles se rassemblent.

The poem is organized into two stanzas which include seven declarative sentences. It is the SV inversion which draws the reader's attention in the first line. This technique functions not only to attract the reader's attention to the segment but also to increase the importance of the direct object "nous" which becomes the first word of the poem. For readers of Ouellette's earlier poetry, the collective pronoun represented a reprieve from the anguish of solitude, whereas here it serves to announce a certain solidarity for the interlocutors. This sentence, which is very Mallarmean in its grammar,[17] is constructed to minimize the influence of the verbs. By choosing to nominalize "à l'approche", which if transformed into its more common adverbial clause form becomes "quand le solaire s'approche", Ouellette diverts the reader's attention from the action to the action perceived as object; this reduces the impact of the antonymical relationship between "quitte" and "approche". The subjects of both clauses, "l'arbre" and "le solaire" are then shown to be in similar antonymical relationships: here/there, object/idea.

Again Ouellette has nominalized the adjective "solaire" thus attributing to this line concrete characteristics. By transforming a verb and an adjective into nouns, Ouellette lends greater visibility and importance to objects; he reifies the sentence.

This image is followed by a comparison in which the unstated links remain obscure at best. Once again, Ouellette has opted for an adjectivized verb: "des paroles qui initient" becomes "des paroles initiantes". As a result of this transformation, the action is substituted by a quality -- the quality of origins and of learning. To this quality, "les fruits" are compared. This simile raises more questions than it answers. What is the relationship between "parole" and "fruits"? Between "brûler" and "initiantes"? Do these words burn? Is continuity the element which links and gives structure to the comparison? There are remote lexical links between this sentence and the previous one: "arbre/fruits", "solaire/brûler", "approche/initiantes", "quittent/finissent" but these are not strong enough to suggest anything but the most speculative interpretation. Continuity does appear to be an important expressive element; this is created by the incomplete negation, the adjectivized present participle, and the suspension points. Furthermore, continuity acquires definite semantic import once the lexical links are established between sentences; if the fruit belongs to the tree which forms part of the material world, the initiating words belong to the sun, to origins and beginnings, to the ideal. In this sentence Ouellette has created lexical links with the former sentence and on that basis, an interpretation may be formulated.

The same disparity exists between the first two sentences and the third: "Il fera blanc autour de la mer". The change of verb tense from the indefinite present to the future occurs in the sentence which is placed exactly in the centre of the stanza. By choosing an impersonal subject pronoun, Ouellette has foregrounded the projection into the future. This forecast, made unusual by the substitution of "blanc" for "beau", further disorients the reader. If "blanc" is understood in the Mallarmean sense, and this is possible since Ouellette has previously used it to designate the centre, the state of reconciliation, it forecasts a synthesis, which is in turn echoed in the prepositional locution "autour de". This spatial reference, which suggests a cosmic perception, anticipates the same global perspective which gives unusual scope to the image in the last sentence of the stanza. If "l'hirondelle" can brush against the earth, then traditional spatial relationships have been distorted. It is possible that the prepositional phrase "derrière le regard" refers to a dreamscape or to a conceptual space. Lexical links exist between "vignes lourdes", designating by extension and implication a generous crop, with "fruits" and "arbre". In the original version of this poem published in Ici, ailleurs, la lumière, "des vignes déjà si lourdes!" formed an exclamation which interjected in the discourse,[18] replaced the verb of the principal clause and obscured the verbal ellipsis in the implied subordinate clause. However, the exclamation has been removed from the last version and the ellipses remain. As a result of this syntactic synthesis, the nouns are foregrounded and the image is reified. The same effect is produced by the SV inversions in the subordinate clauses. The iconic effect of the words is further developed by the phonetic unity in each segment. The indefiniteness suggested by the suspension points belies the certainty inherent in the noun-dominated image.

Few clues are immediately apprehensible to make the reader feel less alienated. In no previous poem has Ouellette offered a series of words and images which possessed so few connectives. In the absence of the latter, other grammatical devices have served as anchor; namely syntactic parallelism, lexical synonymity and/or antonymity, narrative locators and a consistent semantic system. Ouellette appears to have consciously opted for an increasingly Mallarmean syntax,[19] in order to capture and savour words themselves. Few of his sentences, however, have the fluid, musical quality of Mallarmé's verse. The first line of the second stanza is an exception. "L'ailleurs ici demeure" depends on the repetition of /oer/ and on the /j/, /s/, /m/ phonemes which serve to soften the sharp assonance. Once the phonetic effect has been savoured, the peculiar combination of lexical components becomes more apprehensible. Ouellette has nominalized the spatial adverb "ailleurs" and consequently has objectified space. Furthermore by placing "ici" before the verb rather than after it, Ouellette has deliberately foregrounded the juxtaposition, both syntactically and lexically, of "ici" and "ailleurs". Very much in the same way as Paz did in "Piedra blanca y negra", Ouellette combines lexical antonyms into a syntactic unit which anulls their oppositions and unites dichotomies. Another nominalization occurs in the first segment of the comparison: "une trace qui saillit" or "qui avance" is transformed into "une trace en saillie" thus maintaining the focus on the nouns rather than on the action. This comparison does not function on as obscure an analogy as did the previous one: "ailleurs" is to "ici" as "trace" is to "mémoire". In this image, Ouellette has equated and merged spatial and temporal concepts. Whereas in the majority of his poems before La Terre d'où. . ., spatial fragmentation served to symbolize the tension between the ideal and the present, in this poem, this tension is reconciled.

In the second sentence of the second stanza appears the first pronominal reference which links this sentence with the preceding one. "Elle", that is memory, has a beneficial effect: "bête" carries a negative semantic load in its common lexical usage; here "bête" may be synonymous with one who tortures. The use of this pronoun also indicates a departure from Ouellette's previous poems where "elle" almost exclusively served to designate "la femme salvatrice". In this poem the pronoun and the semantic load are the same but the referent is not. The last sentence of the poem recalls the first and, seen thus, forms a circular and completed vision yet one which holds future promise. This image calls to mind Mallarmé's poem[20] in which gaps in the clouds permit the birds to pass through "vers le bleu". In Ouellette's poem, the leaves of the tree close the openings; these openings, "les trouées à vif" carry by means of "à vif" a negative semantic load. "Les feuilles", in a metonymical relationship with "arbre" of the first line, represents the narrowing of space, seen as desirable, yet it is a limitation which embodies the universe. The prominence of the verb "rassembler" serves to close the poem on movement rather than completion.

This poetic significance, arrived at through a reading which includes all interrelationships, is transmitted by means of the content and form of the expression. The last image suggests a concrete origin for the poem: the persona lies under a tree through the leaves of which the sun shines; this concrete vision is transformed into a representation of his conception of the universe where space and time are reconciled. Space is at once concrete and abstract; it embodies the beyond into the here and now. This concrete quality is repeated in the reification and iconic value of the nouns. From "l'ailleurs" to "dans le sombre" to "l'ici", Ouellette seeks to reconcile his metaphysical anguish outside the Christian dialectic and in a spatial context. This evolution toward reconciliation is expressed by means of a syntax which itself reconciles the traditional dualities of Ouellette's earlier poetry. The poem "Les Feuilles" is representative of Ouellette's later poetry and shows that the poet continues his quest, not only by means of semantic constancy but in the pursuit of density of expression.[21] Ouellette is once again favouring nominal forms but in this choice he shows more sensitive awareness of the ambiguities and effects which may result. Noël Audet is the only critic who has focused on Ouellette's changing style and on the growing "matérialité" of his poetry: "En le lisant, on est tenté de dire: 'La poésie c'est cela, c'est ce fonctionnement particulier du langage, cette hésitation du sens, ou même cette hésitation du lecteur entre le son et le sens'".[22] In this, Ouellette shows signs of developing into a "ciseleur de mots" who at the same time shapes a very personal universe.

The last book of poems published by Paz does not indicate the same kind of evolution. But then, Paz produced some of his densest, richest and most exciting poems between 1962 and 1968.[23] The poem "Piedra blanca y negra" illustrates some changes in the style but none as comprehensive, dramatic and significant as those which are becoming more pronounced in Ouellette's poetry. Paz's poetry is and has been for some time distinctive, that of Ouellette is coming closer to being defined.

The recurrent patterns and stylistic devices preferred by these poets reveal that the initial resemblance resided mainly on the thematic level. An extensive analysis of these patterns has illustrated that expression is not necessarily present in the imagery but rather in the combination of words and in their grammatical function. Verb tenses, consistently used, may become, as they did in Paz and Ouellette's earlier poems especially, expressive of conceptual patterns. In general, the differences in their style was instrumental in defining their distinctive world views. As in the case of all good poets who are attentive to the possibilities and the energy of language, the poetry of Paz and Ouellette shows that expression of content and of form consists of a closely interdependent process.

In chapter I, I observed that Paz and Ouellette both belong to the Symbolist literary tradition which derived from Baudelaire and Mallarmé, that their poetry belongs to the tradition of intellectual and spiritual verse. In the broad scope of the modernist movement, countless other poets do as well. So what does such a statement mean? What do the poets who belong to the Symbolist literary tradition have in common? John Porter Houston gives an excellent example of the ways in which Mallarmé's _Un coup de dés_ can be "reduced to some general statements, of which the principle one is the paradox that casting dice does not eliminate chance".[24] Then he asks why anyone would reduce one of the richest and most complex poems to such a commonplace. He states that only by studying how words behave in that poem will the verbal patterns emerge: "Then we see that _Un coup de dés_ is a kind of grammatical drama created by tensions between words which are syntactically related but separated on the page".[25] As countless critics have shown us, the explorations of language and the significance, which results from careful selection and arrangement, define the modernist movement.[26]

The stylistic preferences, which characterize the works of

Mallarmé, Valéry, T. S. Eliot, and Saint-John Perse for example, may constitute similar categories. The preference for nominal syntax is not unique to Mallarmé: we have seen its importance in Paz's poetry and in Ouellette's later verse; antithesis, paradox, dialectic, essential components of the verbal tools which T. S. Eliot uses in the Four Quartets, have been shown to have an important function in the works of both poets; so does what Houston calls Valéry's "dialectical scheme of wholeness, division, and return to integrality";[27] and so does the frequency of cyclic patterns which are part of the design in Mallarmé's Un coup de dés, Saint-John Perse's Anabase, or Valéry's La Jeune Parque. Hugo Friedrich's statement about the modern metaphor is equally applicable to the poems of Paz and Ouellette:

> The modern metaphor does not result from the need to reduce unknown entities to known entities. It executes a huge leap from the dissimilarity of its parts to a unity attainable only in linguistic experiment, and in such a way that the dissimilarity is obviously as extreme as possible and at the same time poetically abolished.[28]

And finally silence, physical space, used most imaginatively by Mallarmé in Un coup de dés, has important expressive value in the works of Paz especially. That which makes for a distinctive style, and this was shown in chapters III and IV, is the verbal design which the arrangement and selection of these devices produces. This combination may be called, to borrow Jakobson's term, "poetic syntax".

The poems of both Paz and Ouellette give evidence of being a system which is describable using linguistic concepts with special attention to the combination of words and segments. The verbal patterns which resulted were shown to express distinctive poetic universes. We may, therefore, stipulate that the poems studied derive from an increasing awareness of stylistic effect and, hence, of the expressive function of poetic language.

# FOOTNOTES

[1] John Porter Houston, *French Symbolism and the modernist movement: a study of poetic structures* (Baton Rouge and London: Louisiana State University Press, 1980), p. 173.

[2] Samuel R. Levin, *Linguistic structures in poetry* (The Hague: Mouton, 1962), p. 9.

[3] *Octavio Paz: el sentido de la palabra* (Mexico: Joaquín Mortiz, 1970), p. 35.

[4] Octavio Paz, *Vuelta* (Barcelona, Caracas and Mexico: Seix Barral, 1976), p. 79. In the same poem, "Nocturno de San Ildefonso", he also writes:

La historia es el camino:
no va a ninguna parte,
todos lo caminamos,
la verdad es caminarlo.
No vamos ni venimos:
Estamos en las manos del tiempo.
La verdad:
sabernos,
desde el origen,
suspendidos.

Ibid., p. 80.

[5] (1956; 3rd edition, Mexico: Fondo de Cultura Económica, 1972), p. 191.

[6] "Structures poétiques dans l'oeuvre de Fernand Ouellette", *Voix et Images du Pays*, *III* (Québec: Les Presses de l'Université du Québec, 1970), p. 115.

[7] Elizabeth Brock-Sulzer makes this observation about connectives in "The Poet at war with his language: remarks on the newer French lyric" in *Essays in Stylistic Analysis*, edited by Howard S. Babb (New York: Harcourt, Brace Jovanovich, 1972), p. 254.

[8] *Octavio Paz: el sentido de la palabra*, p. 88.

[9] Jason Wilson, "Abrir/cerrar los ojos: a recurrent theme in the poetry of Octavio Paz", *Bulletin of Hispanic Studies*, XLVIII (1971), p. 55.

[10] *La máscara, la transparencia: ensayos sobre poesía hispanoamericana* (Caracas: Monte Ávila Editores, 1975), pp. 214-215.

[11] "Regreso y fundación", in *Octavio Paz*, edited by Alfredo Roggiano (Madrid: Editorial Fundamentos, 1979), p. 365.

[12] "La máscara como diagrama: *Vuelta*", *Cuadernos Hispanoamericanos*, 343-345 (1979), p. 590.

[13] (Barcelona: Seix Barral, 1979), pp. 625-626.

[14] Paz explains that he had been asked to write a poem in hommage to Joseph Sima. Shortly thereafter, he had a dream which he describes: "No recuerdo apenas mi sueño, salvo esa imagen de la piedra casi esférica -- ¿planeta, calabaza gigantesca, bombilla eléctrica, fruto? -- flotando en el aire, cambiando lentamente de color -- ¿pero cuáles eran los colores que alternativamente la encendían y la ensombrecían? --, girando en torno a sí misma y sobre un paisaje de arena fina cubierto de ojos -- los ojos de Marie José que dormía a mi lado. El paisaje ondulado y amarillo se había vuelto unos ojos que miraban a la piedra respirar, dilatarse y contraerse, suspendida en el aire. Entonces me despertó una voz que decía: Sima siembra. Me levanté y escribí casi de corrido el poema que me había pedido Esteban", in *Poemas, 1935-1975*, p. 699.

[15] (Montreal: L'Hexagone, 1981).

[16] Ibid., p. 66.

[17] I refer here to Mallarmé's preference for nouns and the reduction of the power of verbs by preferring non-personal verb forms. Jacques Scherer, who has described Mallarmé's grammar in detail, writes: "La catégorie du nom est privilégiées, dans la grammaire mallarméenne, par des procédés fort variés. De très nombreux noms jouent en réalité le rôle de verbes dans les oeuvres de Mallarmé". *Grammaire de Mallarmé* (Paris: A. -G. Nizet, 1977), p. 102.

[18] Mallarmé often used exclamations to disrupt the syntax: "D'une façon hardie, Mallarmé établit également des rapports que la langue française ne connaît pas habituellement entre le nom et l'interjection. Aux interjections habituelles il ajoute des noms qu'il se contente de jeter au milieu de sa phrase, en les faisant suivre généralement de points d'exclamation, et sans leur donner aucune relation grammaticale avec les mots qui les entourent", ibid., p. 109.

[19] Signs of this are so frequent in the poems of *En la nuit, la mer* that they suggest a conscious manipulation of syntax found in *Un coup de dés*, ibid.

[20] Stéphane Mallarmé, "L'Azur", in *Oeuvres complètes* (Paris: Gallimard, 1945), p. 37.

[21] André Brochu, in his review of *Ici, ailleurs, la lumière* also sees this as significant: "Cette tension se traduit par un resserrement extrême du texte. Sur le plan syntaxique, on note l'absence du mot explétif", in "Fernand Ouellette: *Ici, ailleurs, la lumière*", *Livres et auteurs québécois, 1977* (Québec: Les Presses de l'Université Laval, 1978), p. 130.

[22] "Une voix déjà classique", *Le Devoir* (September 19, 1981), p. 12.

[23] J. M. Cohen attributes great importance to Paz's work and devotes part of a chapter on him in his book Poetry of this age, 1908-1965 (1960; 2nd edition, London: Hutchinson University Library, 1966). Manuel Villanueva, writing fourteen years later than Cohen, also singles out Paz's contribution to modern poetry: "En primer lugar, no se puede imitar a Paz, pues Paz, como Eliot o Pound, son hombres que han hecho de sus obras una pasión de la inteligencia", in "Rodríguez Padrón: una explicación razonada de Paz", Cuadernos Hispanoamericanos, 343-345 (1979), p. 741.

[24] French Symbolism and the modernist movement, p. 173.

[25] Ibid.

[26] John Porter Houston's closing statement indicates the impact this concentration has had on poetry in this century: "Ultimately these explorations of language, beyond their varying aesthetic merits, have as a whole the enormous cultural significance of being the manifestation in art, well before our critical faculties could fully comprehend such phenomena, of the concern for language and its analysis which has taken such new impetus and directions in the course of this century". Ibid., p. 268. Among other critics whose studies have explained the importance of language in the Symbolist tradition: Elizabeth Brock-Sulzer, "The poet at war with his language"; Jacques Scherer, Grammaire de Mallarmé; Hugo Friedrich, The structure of modern poetry (Evanston: Northwestern University Press, 1974); and Gerald L. Bruns, Modern poetry and the idea of language: a critical and historical study (New Haven and London: Yale University Press, 1974).

[27] John Porter Houston, p. 160.

[28] The structure of modern poetry, p. 165.

# CONCLUSION

During the past fifteen years, critical interest has been increasingly focused on New and Third World literatures, especially with the growing international reputation of such writers as Gabriel García Márquez, last year's recipient of the Nobel Prize for literature, and Anne Hébert and Antonine Maillet, who were recently awarded major literary prizes in France. This kind of international recognition is slowly convincing readers and critics alike that writers from relatively young cultures produce works of significant literary importance. The poetry of Octavio Paz, one of Mexico's outstanding contemporary writers, has received this international acclaim. In Québec, several poets who began publishing their works during the 1950s have come to national if not international prominence. From among them, Fernand Ouellette has been selected for this comparative analysis since he and Paz appeared, on a preliminary reading, to share a similar literary tradition, to express a similar world view and to use a common lexicon.

The hypothesis formulated in the first chapter is that Octavio Paz and Fernand Ouellette share similar thematic and aesthetic preoccupations: both undertake similar quests -- in search of unity, wholeness and speech -- which remain constant throughout their work; both place language at the centre of poetic activity and believe that poetic expression is the result of carefully orchestrated relationships between words. This hypothesis is put into question by a systematic investigation of their poems to determine the degree of correlation between form and significance.

One of the ways of determining literary excellence is by investigating the degree of literariness of a work. This concept, proposed by Roman Jakobson and further developed by linguists investigating the stylistic features of literary discourse, is based on certain beliefs about language; namely that poetry is a highly patterned form of discourse, and that content and form are interdependent. The beliefs of both poets that poetry is a highly complex system of expression prompted me to opt for a linguistically-oriented analysis of the expressive elements which, due to the patterns which result, lead to significance. It was necessary then to examine the poems in terms of the arrangements of words and segments into meaningful sequences and patterns.

This analysis confirms other critics' conclusions about Paz's poetic quest for cosmic harmony, but it concentrates on the preferred stylistic features which best express the variations in his poetic evolution. The poems of *Libertad bajo palabra* express a desire to return to the beginning; those of *Salamandra* show that the quest is menaced by uncertainty and duplicity; finally in *Ladera Este*, an acceptance of plurality is attained. However, it is important to observe that this evolution in the nature and accessibility of his quest is also performed linguistically. A systematic analysis of Paz's poems in *La centena* showed that plurality remains at the heart of his poetic universe, but that it is the acceptance of this plurality which constitutes the solution -- the centre. This quest is also expressed through the combination of words into sequences and through preferred grammatical structures and syntactic patterns. In the poems of *Libertad bajo palabra*, where the desire to return to the beginning is offered as a solution to the unsettling universe in metamorphosis, temporal and spatial localization dominated on both the grammatical and semantic levels. In Salamandra, temporal linearity is replaced by a perpetual present which is expressed by means of grammatical and lexical elements, whereas physical space becomes a syntactic device which communicates the uncertainty and flux which it performs. Finally, in the poems of Ladera Este, the locator function disappears, whereas the syntactic and semantic choices serve to heighten the fact that the ideal remains in abeyance.

Duality, not plurality, say most critics, is at the heart of Ouellette's poetic quest. In his first poems, Ouellette introduces the Christian dialectic between the Absolute desired and the menace of the Void which remain, with varied emphasis, throughout the poems of Poésie. Whereas in Paz's poetry time was seen to dominate both thematically and semantically, in Ouellette's poetry it is space which assumed greater significance insofar as it was related to the Christian dialectic. In the poems of Ces anges de sang and Séquences de l'aile, temporal locators assume semantic significance and serve to heighten the dialectic. Spatial locators however, acquire conceptual and spiritual significance in the poems. An extension of this are the narrative locators of the later poems which render the process of thought and the intensity of the quest. Due to the prominence of locators and of connectives in Ouellette's poetry, it is possible to conclude that they serve to heighten the anticipation of the solution and that they become, therefore, the true structuring and signifying elements. This analysis revealed an important similarity with Paz's poetry: that the anticipation of the promise is the ultimate goal rather than the realization of it.

An analysis of Ouellette's poems in Ailleurs, ici, la lumière showed that although the search for reconciliation remains on the semantic level, on the syntactic level, a subtle manipulation of structures serves to heighten the iconic value of words. The growing *matérialité* of the words in his later poems shows that Ouellette is still refining his system of expression.

In summary, Octavio Paz reaches and expresses, both thematically and syntactically, a reconciliation which remains part of his world view, whereas Ouellette only began to achieve this in his later poems. The thematic and aesthetic resemblances remain but have been shown to form part of a more complex poetic vision. Measured against the poetry of Octavio Paz, we see that Fernand Ouellette's poetry, but especially the later poems of *Poésie* and those of *Ailleurs, ici, la lumière*, demonstrates the cohesion and integration between form and expression which are necessary for true literariness.

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